University of Alberta

EXPLORING MEDIA ADVERTISING THROUGH DRAMA WITH INNER CITY STUDENTS

by

Diane Helen Conrad ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Masters of Education.

Department of Secondary Education

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"To the rationally minded, the mental process of the intuitive appears to work backward. His [her] conclusions are reached before his [her] premises. This is not because the steps which connect the two have been omitted but because those steps are taken by the unconscious."
(Frances Wickes quoted in Nachmanovitch, 1990)

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommended to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Exploring Media Advertising Through Drama With Inner City Students submitted by Diane Helen Conrad in partial fulfillment of the requirements for the degree of Master's of Education.

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Date: November 29, 2000

This study is dedicated to all the youth out there who are struggling to make meaning in today's highly mediated world.

Abstract

This reflective practice case study involved creating and delivering a unit for inner-city high school students integrating drama and media literacy/production with a focus on advertising. It used socially critical or issues-based drama to examine the relationship between youth and media advertising, to draw out and question their meanings/understandings, towards finding appropriate ways of teaching media studies. Analysis of students' responses to the work and the media messages they created saw these young people as sophisticated readers of advertisements who made meanings that spoke to their needs, desires and life experiences. The study forced a re-evaluation of the critical perspective brought to the teaching, which led to a more pluralistic stance that allowed the intersection of public and private realms of knowing and the acknowledgement of students' desiring identities. In representing the research data the study took an alternative arts-based approach by depicting significant teaching/learning moments through scripted scenes.

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Chapter I – Study Overview

This is a reflective practice case study (Schon, 1983), which involved creating and delivering a unit for inner-city high school students integrating drama, media literacy and media production. My work in drama-in-education and theatre-in-education had shown me that while the study of theatre as an art form was certainly a worthwhile pursuit; drama could also be an effective tool for teaching other curricula. The questions which led my study design and implementation included: *How can drama/popular theatre be used in teaching a unit on media advertising from a critical perspective to "at-risk" youth? What type of plan and materials would emerge? How would students respond? How would my teaching and understanding of media and youth/"at-risk" youth change as a result of this study? Specifically, what is the relationship between youth and media advertising and how can I use drama to draw out and question students' meanings/understandings towards finding appropriate ways of teaching media studies?*

Generally, my approach to teaching drama is from a socially critical perspective (Boal, 1992; Errington, 1993). In this study, I combined my commitment to issues based drama with my interest in media studies. I had previously taught media literacy in various contexts and always found the topic relevant and engaging. I believe that students are aware of the important role that the media plays in their lives; they realize that media literacy is essential in our society. For this study, I knew that students could draw on their own experiences with the media that is all around them.

In addressing the topic of media, I employed some traditional teaching techniques, such as teacher directed instruction and group discussion, which one might find in any classroom. Yet, our way of working was above all a creative/dramatic process. The drama activities that we used included: drama games/activities, story telling, role-play, collective creation and popular theatre. As I had only recently been introduced to popular theatre (Boal, 1992), I was eager to explore its use in examining social issues related to media studies. Throughout the study, drama played a significant role in setting the mood; drawing out students' knowledge and helping them discover new meaning. Through drama I gained insight into the relationship between youth and media, and a greater appreciation for the potential of using drama as a teaching/learning medium. I took an arts-based research approach, using drama in all aspects of the study as a teaching and research tool.

For the study, our topic of focus was media advertising. I wanted students to become critical consumers of advertising. To this end, from a socially critical perspective, we examined advertising techniques, analyzed mainstream advertisements and looked at alternative advertising messages. Moving beyond media literacy, the study also gave students the opportunity to produce media by creating advertisements of their own. Drama/popular theatre (Boal, 1992; Courtney, 1988; Errington, 1993; Hoepper, 1991; Neelands, 1990; Norris, 1998; Rohd, 1998; Spolin, 1986) was the medium for students to explore their understandings of media advertising and to discover what they had to say. Through storytelling and collective creation (Berry & Reinbold, 1985), students devised scenes depicting their experiences with advertising. Using popular theatre we looked critically at the issues that the scenes raised, and based on this exploration students created their own media messages. Popular theatre, combined with media production allowed students to give voice to their experiences.

The theoretical framework on which the study was based drew on critical theory as applied to both media studies (Buckingham, 1993; Giroux, 1997; Kellner, 1995) and drama (Boal 1979/1974; Errington, 1993; Hoepper, 1991). The critical theory, which connects these two fields, served to unify the study's form, the drama, and it's content, media studies. Though my critical perspective guided the process the study left room for multiple perspectives. Students provided the specific content for the exploration; it was their voices that had the final say in the media messages they created about their meanings and understandings of media advertising.

The unit of study was taught twice in 1999 as part of the orientation of two groups of students who were new to the inner-city school where I became a guest instructor. The school provided an alternative high school program for students who had been unsuccessful in the mainstream education system. To satisfy curricular requirements students worked towards credit in two Alberta Learning (1999, 1997) Career and Technologies courses in the Communication Technology strand.

In addition to exploring the issues of media literary and youth I was also interested in working with "at-risk" youth. The invitation to conduct my study at an inner-city school permitted such an opportunity. While the study was not about "at-riskness" per se, it did involve working with youth, some of who might be considered "at-risk." Consequently the study provided some indications of how "at-risk" youth perceive their world and the unit that I designed and taught. "At-riskness," then is an issue that is peripherally examined based upon the students with whom I worked.

"At-risk" is a label with which I am not entirely comfortable, for as Marchesi (1998) points out, labelling students "at-risk" "can generate a spiral of impoverished expectations" (p. 22). Yet, as Baruth & Manning (1995) suggest, the label "at-risk" conveys the appropriate sense of urgency required in meeting these students' needs. After struggling with the notion of labelling in general and the label "at-risk" specifically, I decided to use it after all. I intend the term to be descriptive rather than prescriptive. For lack of a better term, then, I use "at-risk," in an educational context to talk about youth who are marginalized or disempowered by society and by our mainstream education system, whose needs are not being met. These students often fail. *They are "at-risk" of dropping out of school.*

I had previously worked with "at-risk" youth in various contexts. I taught high school drama at an inner-city high school, as well as in three isolated Native communities and conducted informal drama programs at an inner-city youth drop-in centre and at a young offenders' facility. The literature confirmed my experiences. Hawkins (in Timberg, 1992) lists a number of factors that may put students "at-risk" including, "family management problems with negative communication styles, membership in an ethnic and cultural minority or a low socio-economic group, academic failure and lack of commitment to the school experience due to lack of relevancy and meaning in the educational curriculum" (p. 12). Some of the students at this inner-city school fit the profile of "at-risk" youth (Baruth & Manning, 1995; Botwinik, 1997; Furman, 1997; Marchesi, 1998; Timberg, 1992) in that they had already dropped out once. I cannot help wondering, though the answer is beyond the scope of this thesis, if it is really our students who are at risk, or our education system or, perhaps, our society as a whole?

The study attempted to address the issue of "at-riskness" by teaching curricula and using an instructional style best suited to the needs of "at-risk" students. Marchesi (1998) suggests, "the 'constructivist' model offers the most appropriate strategies to involve at-risk students in their own learning process" (p. 28). He calls for curriculum "working with common learning content in a flexible manner, and varying levels of depth, and presenting content which is understandable, interesting and motivating" (p. 29). Baruth & Manning (1995) agree that the best learning situations for "at-risk" students are ones that are activity-centred, with curriculum that is relevant to students' life experiences, which exposes the hidden curriculum of schooling and society at large, focuses on the affective domain, stressing personal development and values clarification.

By drawing on their life experiences to explore issues related to advertising, this study worked towards providing "at-risk" youth with a learning opportunity that was relevant and meaningful to them. Its goal was to allow them to make connections between their lives and what they were learning at school.

By asking students to share stories of their experiences with advertising and giving them the opportunity to become producers of media messages, it gave them the opportunity to have a voice in the learning process. It attempted to give them back a sense of power or control over aspects of their lives and encouraged them to think critically, possibly helping them overcome the factors that put them at risk. While this study worked specifically with "at-risk" youth, the approach is certainly relevant to all students.

Chapter II - Rationale/Theoretical Framework

Media Studies From A Critical Perspective

I chose media studies as the focus for this study because I believe the mass media plays a significant and complex role in today's society. Media literacy or learning to read media texts is a vital skill that schools should teach. Furthermore, to develop an awareness of how the media functions in our society, I feel it is essential to approach the study of media from a socially critical perspective. This empowers students to be critical consumers of media, but it is also important to give them the opportunity to be producers of media.

For the purposes of this study, I defined "media" in its broadest sense. I consider the media an entity that has far-reaching influence in our society and that is highly technocratic and commercialized. I feel that we cannot separate what is produced by the media, from the medium through which it is delivered, or the means of production. Media includes the images and messages we receive in our daily newspapers, in news programs on TV and radio, information on the Internet, advertisements on TV, magazines and billboards as well as popular culture such as music, TV programs and movies. We must also consider the organizations that construct the news, market the products and produce our entertainment. The media in our society is pervasive. Our students are inundated with mass amounts of information on a daily basis. The media informs them on everything from global disasters to the latest fashions. It advises them on where to eat, what to wear, how to think about themselves and how to behave in their interpersonal relationships.

Even as I was reflecting on my work with the inner-city students, a solemn example of how the media affects our lives presented itself. The role of the media in perpetuating violence amongst young people was in hot dispute in the news. There had been two tragic school shootings. In the newspaper, at the time, Das and Ovenden (1999) stated that we can neither wholly blame the media for incidents like the school shootings, nor can we absolve them of all responsibility. Though it was simplistic to blame the media for acts of violence, Blaikie (in Das & Ovenden, 1999) said, the way events are reported might be part of the problem. McCann (in Das & Ovenden 1999) suggested, "children are consuming media passively, in lots of cases; they don't have time to analyse what they're fed . . . children need to analyse and understand messages in the media" (p. A7). The article concluded that this was something schools should tackle.

Moon (1993) also sees the influence of the mass media on today's youth as problematic. This overload of information, she says, "seems to overwhelm students and engenders a sense of dislocation and an inability to act" (p. 137).

This alludes to a situation akin to Freire's (1988/1970) banking model of education where students are crammed full of information, but do not have the skills (or authority) to make sense of it or the world in which they live.

I believe that the classroom is a place where we can teach students to read and understand media messages. While media literacy or the ability to read and understand media texts (Alberta Learning, 1981; Carpenter, 1989; Duncan, 1988; Iveson & Robinson, 1993; Ontario Ministry of Education, 1989), is an important notion, I suggest that literacy is not enough. Many media critics, (Boal 1992; Buckingham, 1993; Giroux, 1997; Kincheloe, 1997; Kellner, 1995) believe that making sense of media messages must be done within a social context and requires a critical approach. We should explore the complex, often controversial role of the media in our lives and in our society.

This study attempts to provide a balance between the "radical" and "progressive" approaches to media studies (Buckingham, 1993). My perspective is "radical" or socially critical in that, through careful evaluation I have come to make judgments about the media industry and have found fault. I believe that the media is in position of power in our society, that it uses techniques of manipulation and is a vehicle of the dominant ideology. We looked at the media from a critical perspective in relation to the power structures within our society. My approach is "progressive" in that, through the medium of drama, we explored the students' experiences and allowed them to express their understandings.

Kellner (1995) sees the media as playing a significant role in shaping our society. He believes that:

> Media cultural texts are neither merely vehicles of dominant ideology, nor pure innocent entertainment. Rather they are complex artefacts that embody social and political discourses whose analysis and interpretation require methods of reading and critique that articulate their embeddedness in the political economy, social relations, and the political environment within which they are produced, circulated and received (p. 4).

He feels that media culture, "helps shape the prevalent view of the world and its deepest values: it defines what is considered good or bad, positive or negative, moral or evil" (p. 1), that the media contributes to the construction of our identities and the shaping of our relationships and attitudes.

Boal (1992) suggests that consumers of media relinquish their power of decision making to the image presented by the media. He says that consumers experience the fiction and accept it as reality, incorporating aspects of that reality into their own lives. If the power of the media is indeed so deep-rooted, it is vital that young people develop the skills to begin thinking critically about the media messages they encounter in order to develop healthy self-images, relationships, attitudes and behaviours.

McLaren (1998) agrees that the impact of the media affects us individually and as a society. The media, he believes, is a site where hegemonic ideas are perpetuated. He defines hegemony as "domination not by sheer force but primarily through consensual social practices, social forms, and social structures produced in specific sites" (p. 178). The dominant ideology, McLaren adds, is maintained through a state of hegemony in which the oppressed often participate in their own oppression. Kidd (1984) goes so far as to say that the mass media are, "institutions through which the ruling class bribes the working class to accept their situations. They enforce the status quo, lulling people into passivity and dulling their critical faculties" (p. 7). Whatever the extent of its influence, I suggest that there is a need to present students with ideas counter to those presented by the mainstream media and strategies that promote the critical reading of media texts.

Kincheloe (1997) attempts to expose the cultural hegemony of the media industry, which he says commodifies our identities, needs, desires and values. Kincheloe brings into question not only the role of the media in our society in perpetuating hegemonic ideas, but also its motivation. This is a point I feel is too often downplayed in conventional approaches to media studies. We must not forget that the mainstream media is an industry for the most part driven by the desire to make a profit. I believe that we must teach young people to be cautious of the media's manipulative potential and to introduce alternative, not-for-profit forms of media into the classroom.

Kellner (1995) suggests that there is need to examine the power of the media within a larger social context. He says that, "cultural studies cannot be done without social theory, we need to understand the structures and dynamics of a given society to understand and interpret its culture" (p. 4). To provide a context and help students interpret media culture this study drew on the work of Hoepper (1991). While Hoepper uses her exercises to teach drama, the work of Brecht, from a socially critical perspective, I found them helpful in introducing students to a socially critical approach to media studies too. Hoepper's exercises (which I will describe in more detail later) encourage students to "contemplate the notion of change in their own times" (p. 33), which is a step towards a transformative kind of education.

While I do feel it is vital for young people to become critical of the media, I do not believe the relationship between youth and the media is simply one of manipulation, victimization, and indoctrination. My view, like Kellner's (1995) is multiperspectival. He feels that the media reflects society and also provides necessary resources from which we make meaning and form identity. Kellner draws on the ideas of Ernst Bloch (1995/1959) to suggest that although the media uses techniques of manipulation and domination, it also contains "utopian residue," expressions of our ideals and needs. This "utopian residue" may explain the incredible appeal of the media in our society.

Though the media may indeed commodify our desires, needs and values (Kincheloe, 1997), these human desires are real and must be addressed. The media is one way that we fulfil our needs. So, whatever the intention of the producers of media, I suggest, consumers should learn to draw out the "utopian residue" (Bloch in Kellner, 1995) to use towards constructive ends. Then, whether the media has a positive or negative impact on our lives becomes a matter of how we choose to read it. We need to teach young people to read the media thoughtfully. Using drama to draw out and question students' meanings/understandings of media is one way to do that.

Buckingham (1993) agrees that the relationship between youth and the media is not a simple one. On the one hand, he believes, youth are especially vulnerable to the kind of manipulation presented by the media. On the other hand, he suggests, since young people today have been exposed to media since birth, perhaps they are the most sophisticated readers of media of any group in our society. He believes that the process by which individuals make meaning from cultural texts is an active process, "the media offer material for experimentation with alternative social identities, if only at the level of fantasy or aspiration - although of course the identities and perspectives they make available are far from neutral" (p. 13). He suggests the need to find a balance between teaching media literacy from a "radical" perspective, which critically analyzes media texts to expose their manipulative potential, and a "progressive" approach, which validates students' culture by exploring their experiences in relation to the media.

Our work incorporated a critical reading of media as well as media production. Students created their own advertisements, which evolved through story telling and drama. They used appropriate technology to produce these advertising messages to become not only informed consumers of media advertising, but also producers. Kellner (1995) confirms the need for media arts education that "teaches students to appreciate the aesthetic qualities of media and to use various media technologies as tools of self-expression and creation. Critical media literacy builds on these approaches, teaching students to be critical of media representations and discourses, but also stressing the importance of learning to use the media as modes of self-expression and social activism" (1995,

p. 336). Giroux (1997) concurs by suggesting an approach to teaching media studies that involves both literacy and production from a perspective that is critical of our society towards its betterment. He says that a viable pedagogy of cultural interpretation, "must be aimed at providing the conditions for young people and adults to not simply read media culture critically or to learn how to utilize the new electronic technologies, it must also teach students how to think about the dynamics of cultural power and how it works on and through them so that they can learn how to build structures in which such power is shared" (p. 30).

For this study, I chose to narrow our focus to look at media advertising in particular, because as Carspecken (1996) says, advertising is a good example of how cultural power operates in our society and the relationship between power and money is very clear. In order to make profits, advertisers attempt to influence our behaviour as consumers as well as influencing our behaviour in other areas such as, "relations between men and women, relations between racial groups, ideas of success and career choices" (p. 200). Also, in advertising, the images and messages are succinct and therefore perhaps more accessible to analysis.

How advertising and other forms of media affect our lives is a topic that needs further investigation, and the classroom is one of many settings in which this can take place. As there are no easy answers, an exploration of media advertising with students becomes a genuine exploration. We explored students' experiences with media and allowed their truths to emerge through a dramatic process and the creation of their media messages.

Drama As A Learning Medium

This study used drama as a learning tool, the medium through which the learning emerged, and a way of working that involved a creative/dramatic process. The methods and objectives of this study corresponded with the philosophy for drama education in the Alberta Learning (1989) program of studies which states that:

> Drama is both an art form and a medium for learning and teaching. It can develop the whole person – emotionally, physically, intellectually, imaginatively, aesthetically and socially – by giving form and meaning to experience through "acting out." (p. 1)

The dramatic process involves "setting up a dramatic situation, "acting out" that situation, communicating within that situation and reflecting on the consequences" (Alberta Learning, 1989, p. 1). Drama serves a social function in that it "fosters positive group interaction as students learn to make accommodations in order to pursue shared goals" (Alberta Learning, 1989, p. 1).

The kind of creative drama used in this study draws on the experiences of the participants to create the drama. (I use the term "creative drama" to talk about drama that is distinct from "theatre" which focuses primarily on the production of plays.) Creative drama asks students to act "as if" they are certain characters in given situations. As well as a variety of drama games and activities, this study used a number of dramatic conventions including storytelling, role-play, improvisation, collective creation or play-building; as well as popular theatre (Boal, 1974/1979, 1992). I will first discuss the potential of using creative drama as a learning medium, then provide definitions/descriptions of the dramatic conventions for those readers unfamiliar with them, and give a sense of how the dramatic conventions were used in this study.

Creative drama is a unique and effective learning medium in several respects. Courtney (1988) says that life and learning are about differentiation, and we do this by comparing the real world with our inner world. He says that, "fundamental to all learning is the continuous modification of our inner reality through what we experience. The result is insight: a feeling of certainty that such-and-such is the case. According to Wilson (1990), in art we experiment with living; the arts mediate between our inner and outer worlds, between imagination or fantasy and reality in an attempt to find meaning in life. So, art and play are fundamental to the way human beings learn about the world. Play, or creative drama, is a child's primary way of learning.

Creative drama elicits a kind of understanding that helps us re-evaluate the world. In creative drama, Courtney (1988) says, the "player" is both involved and detached, alternating from one to the other. In this way the player can observe the self in action. The player compares the two worlds, setting one up as a model for the other in order to arrive at some truth or meaning. "From insights that emerge from dramatic play we learn something new in 'the play world' and this teaches us how to learn something new in 'the actual world'" (p. 59). Thus the acting out space can serve as a testing ground for life. Courtney feels that for actors, "the drama elicits a creative response which provides them with knowledge about the construction of social reality and, particularly, their place within it" (p. 154).

Doing creative drama provides the opportunity for students to explore a situation by participating in the lived experience. By living the experience there is potential to develop understanding of, or feelings of empathy with the situation that is played out. Bolton (1979) feels that, "in drama there is obvious learning potential in terms of skills and objective knowledge, but the deepest kind of change that can take place is at the level of subjective meaning" (p. 31). Bolton describes the significance of this change as, "a change in the value given to a situation or concept, a change in appraisal . . . an act of cognition that has involved a change of feeling, so that some facet of living is given a different value" (p. 38-41). A subjective response can transform one's beliefs. It is only through a re-evaluation of a situation on a subjective level that true change can take place. Both Courtney and Bolton talk about the power of drama in appealing to an individual's inner/subjective understanding. Courtney calls this kind of learning tacit knowing, "knowing IN the experience . . . an unconscious, innate, intuitive and embodied kind of thinking" (p. 57). Learning through drama is subjective, embodied and experiential.

In creative drama students are active participants in the learning process. Creative drama draws on students' experiences to create the drama. It is an effective tool for exploring issues, revealing our understanding and making meaning. Students add their understanding of an issue to the collective understanding to construct new meaning (Neelands, 1984). The fiction that is created allows them to gain distance from the issue. Through the process of doing and reflecting on the doing, learning takes place. As Norris (2000) says, drama is a research act. In this study, students and I re-searched their lived experiences. They shared the meanings they gave to their experiences and together they constructed new meanings. Students had the opportunity to become empowered by being creators of knowledge. In this way, the potential of drama as transformative medium is revealed.

In this study we used several dramatic conventions regarded as creative drama including storytelling, role-play, improvisation and collective creation (Berry & Reinbold, 1985). We began our creative process with storytelling, built on the stories students told through role-play, improvisation and collective creation and then explored the issues the stories raised through popular theatre.

Storytelling in its formal sense involves a storyteller presenting a story to an audience using vocal intonation to express characters and emotions, with some acting out of events. While this is a familiar dramatic convention, I also use storytelling in a more everyday sense. I believe that even when we tell stories in an informal way we are using a fundamentally dramatic way of communicating. In this study we elicited students' stories through the form of a story circle (see Resource 6 Games and Activities for a detailed description of the Story Circle activity we used) with each participant contributing an experience from their lives related to the topic, advertising.

Role-play is another common dramatic convention, which can be used in various contexts. Its definition, I have found, varies depending on its use. I distinguish role-play from other forms of acting out in that role-play is a generalized form of dramatization, in which the players take on the attitudes and values of the individuals they are speaking for, creating a generalized character type, without necessarily making any attempts at specific characterization, neither emotional, vocal nor physical, nor performing any dramatic action. We used role-play in the Aliens game (see Resource 6) where students spoke from the point-of-view of aliens analyzing how humans' views of reality are affected by advertising.

The conventions of role-play and improvisation overlap in that role-play is also an improvised form of drama. Improvisation commonly refers to spontaneous dramatization, but improvisation can also be planned, involving minimal preparation. I use the term "improvisation" to talk about the acting out of a situation (spontaneous or planned) using full dramatic engagement on the part of the performer including emotional characterization, voice and physical action. Unlike formal theatre, in improvisational drama dialogue is not scripted or memorized. The performer draws on his/her own experiences to create the dialogue, and bring the character and situation to life. Settings, props and costumes are usually mimed or symbolic. Both role-play and improvisation can be used as tools for exploration or to focus on performance.

Collective creation or play building (Berry & Reinbold, 1985; Bolton, 1979; Neelands, 1990; Norris, 1989) is the devising of an original scene or a series of scenes by a group. Collective creation involves a process of research and discovery around an issue relevant to the participants' lives. The drama that is created reflects participants' knowledge, experiences and insights. It is a vehicle for personal and social development (Berry & Reinbold, 1985). Using the collective creation process with students allows them to be involved in all aspects of creating the drama and encourages them to take ownership of the work. In this study we used collective creation in small groups to create scenes based on the stories students told.

How any of these conventions were used, as Eriksson (1990) points out, depended on their purpose, "whether for spontaneous exploration of a theme or for the presentation of understandings of a theme" (p. 18). We used drama games to allow students to become familiar with each other, the setting and the content of the study; to create an environment that was conducive to the kind of work we were doing and to develop skills needed for collective creation. Other drama activities were used to introduce and explore new concepts. Students shared their learning through dramatic presentations. Students used drama to explore their experiences with and express their understandings of media advertising. The drama helped them discover the meanings they gave to their experiences. Drama as a learning medium was integral to all aspects of this study.

The study also used a type of drama, for the critical examination of issues, known as popular theatre based on Boal's (1979/1974, 1992) "Theatre of the Oppressed." It is called "popular," because it is drama for the people, by the people. It uses a collective process to create activating scenes and explore issues relevant to the lives of the participants. I describe popular theatre, various popular theatre techniques, and give examples of how popular theatre was used in this study, in more detail later in this discussion (see also Resource 8.1 & 8.2).

Boal (1974/1979, 1992), uses drama as a tool towards social transformation. For Boal, popular theatre is a rehearsal for future action, a weapon to be used by the people against oppression. Boal breaks the traditional division between actor and spectator by putting the spectator in the role of the protagonist. His techniques of image theatre, simultaneous dramaturgy and forum theatre give the spectator a part in the dramatic action. Image theatre uses the image or frozen picture, depicting instances of oppression or injustice, created by participants' bodies "as a way of discussing a theme or a situation through other means than verbal language" (Eriksson, 1990. p. 19). In popular theatre the dramatic action is directed or facilitated by, in Boal's terms, the "Joker." The "Joker" observes the action to look for openings for critical examination of the issues. The "Joker" may complicate the issue by introducing an alternative perspective, raising questions or playing devil's advocate. In image theatre the "Joker" suggests various techniques, such as sculpting or the creation of contrasting or ideal pictures, to look for alternative responses or solutions to the "problem." In simultaneous dramaturgy and forum theatre, rather than an image/picture, an activating scene is presented which depicts an incident of oppression. In simultaneous dramaturgy the audience members are called upon by the "Joker" to discuss plans for changing the scenes or direct the dramatic action on stage. In forum theatre the "Joker" facilitates members of the audience to actually take the place of "actors" on stage to try out different solutions. In Boal's theatre, the spectator becomes part of the action of the play, becomes a "spect-actor" by taking part in creating the drama.

Many drama educators (Boal, 1979/1974; Eriksson, 1990; Errington, 1993; Hoepper, 1991; Moon, 1993; Riherd, 1992; Rohd, 1998) take a socially critical approach to teaching drama. They agree that drama is a site for critical pedagogy. Errington sees socially critical drama as being, "a process of enactment used for helping students reflect on society and issues of social injustice . . . to help reveal to students the influences behind their own understandings of the world" (p. 188-189). Some (Eriksson, 1990; Moon, 1993; Riherd, 1992; Rohd, 1998) have adapted Boal's techniques for use in educational settings. Cohen-Cruz & Shutzman (1994), in their book *Playing Boal: Theatre, Therapy, Activism*, describe the work of educators, political activists, social workers and therapists from around the world, who have adapted Boal's techniques for their own work.

In a socially critical drama class, (Errington, 1993), students might be asked to select an issue for study, and then enact their experiences related to that issue. The emphasis is on the development of the critical thinking skills needed for the improvement of self and of society. Errington (1993) sees drama as a framework for students to explore and question their own ideas, beliefs and values; and become aware of how their own stance on an issue is framed. Drama can help them observe how social constructions are shaped and formed, showing them that these structures are not inevitable; thereby offering them a way of taking part in further transformation.

In this type of drama the acting is very raw; performances are not judged as good or bad. As Kidd (1984) points out, the kind of acting we find in popular theatre "may lack the polish of professionalism but it will make up for this with the authenticity and concern of people who live the situation they are presenting . . . Lack of technical skill will be overcome by great energy and vividness" (p. 8).

So, a critically reflective approach to drama is less concerned with the teaching of technical skills than with accessing honest responses to given situations. Since popular theatre allows students to provide the content for the drama work, to explore their issues and provide their own responses or solutions, the work becomes immediately relevant to them. The scenes that students created for this study were not "great theatre," but they were products of their process and true representations of the students' experiences with advertising.

By its transformative, empowering function drama has the potential of meeting the needs of "at-risk" youth. Timberg (1992) describes a number of "protective factors" which suggest ways to intervene with so called "at-risk" students. These protective factors include providing opportunities for increased bonding with peers, the school and the community; active involvement in the learning process; and the teaching of skills needed for their new roles. Creative drama and popular theatre address Timberg's protective factors and more. As this type of drama draws on the students' own experiences to explore issues relevant to their lives, it gives them a voice. It encourages them to think critically about the world and about their lives. It raises awareness of issues, challenges preconceptions, and presents alternative responses. It encourages them to explore various solutions to problems and act them out in a safe environment. These are the very skills that this study hoped could help "at-risk" youth overcome the factors that put them at risk.

Drama can be an effective learning medium especially useful in studying social/cultural phenomena. In this study drama was the form through which the learning about media advertising would emerge. Critically reflective or issues based drama/popular theatre looks critically at how advertising affects our lives. In working with inner-city youth, this study's goal was to use drama to provide a means for exploring their experiences, making the learning relevant to their lives.

Chapter III - Study Design/Methodology

This study was designed for a specific group and setting and based on my particular interests and expertise, yet I think that elements of the work can be adapted for other educational contexts. I hope to make my work accessible to other practitioners by describing the study design here. In the section on teaching design, I will first discuss some general design considerations including a description of the school at which I worked, the study's participants and the curricular connections. I will follow this discussion with some description, comments and observations on a day-by-day basis of the activities and resources I used. As Aoki says, implementing curriculum-as-planned always calls for "fresh interpretive work" within lived situations, with students who are alive. In this discussion I attempt to present my experience of Aoki's notion of "dwelling in the zone between" (p. 8) curriculum-as-planned and curriculum-as-lived.

Following the discussion of teaching treatment I discuss my research methods as arts-based research in the collection, analysis and dissemination of data. I represent my data in the form of scripted scenes or ethnographic vignettes and argue that the writing of the vignettes also involves a process of analysis. I also look at the drama that students and I did as a research tool facilitating the collection and analysis of my data. The study involved drama and creative processes in all aspects. The design of the study was itself a creative process. The integration of drama and media studies/Career and Technology Studies came together like pieces of a puzzle. The literature, particularly Buckingham, (1993) Giroux, (1997) and Kellner (1995) supported my instincts on the topic of media education. The advertising theme worked to integrate the CTS/media production requirements (Alberta Learning, 1997). The resources that emerged, especially Adbusters's spoofads and uncommercials, corresponded perfectly with my critical approach to advertising and fit with the media production aspects as well. The drama/popular theatre was an excellent approach for drawing out students' experiences, making the learning relevant and meaningful. The places that the writing of the scenes/analysis took me (see Chapter V) were entirely unexpected. I felt a synchronicity happening in the design process that I can only describe as creative. And if there is one thing I would like my reader to take away from this study, it is this spirit of creativity in the teaching and in the research that I try to communicate here.

Teaching Design

General Design Considerations

Once I had formulated the idea for the study, to explore the relationship between youth and media advertising through drama, I needed a group of students with which to work. My interest in the education of "at-risk" youth led me to an inner-city high school. The school provided an alternative to students who had not been successful in mainstream settings. The school was small; approximately 60 students were registered in grades 10-12 at the time. It provided personal attention, individual programming, flexible routines and a secure environment. The principal stressed the need to make students feel comfortable so that they would keep coming back. This involved making allowances to accommodate their individual circumstances. Students were allowed to leave and return during class time to attend appointments or deal with personal issues. The school set aside a corner of the gym as an indoor smoking area and provided coffee at breaks and lunch. "Circles" or gatherings of students, teachers and administrators, were held two to three times a day during which they shared ideas, negotiated terms and made decisions. This element of power sharing gave students a sense of control over the school situation. Another unique aspect of the school was its strong drama program. The school had a history of using issues based drama, with great success.

When I first approached the school with my study idea, the principal was receptive and willing to negotiated ways to incorporate my interests with the needs of the school and the students. Orientation sessions, such as the ones in which I participated, were held at the beginning of each term for students who were new to the school. Two such orientation sessions were planned for February and April 1999 and the principal agreed to let me work with students during these times. I worked with a total of ten grade 10-12 students in the first session and three in the second. These were small groups; the second group almost too small for some of the cooperative activities I had planned. I needed to adapt activities to suit these circumstances. The fact that the students were new to the school, it turned out, had an important effect on the work we did together. Most of the students were new to each other and to the school environment. This affected the working relationships between individuals and the level of trust/commitment we were able to achieve.

In some cases the students attending this inner-city school had been out of school for some time. They had dropped out for reasons including lack of success in school, disruptive personal or family situations, conflict with other youth, and difficulties with the law. Students at the school included recently released young offenders, single mothers, pregnant teens, and members of ethnic minorities. They were "at-risk" of dropping out again. In fact, I learned in April, of the ten students that attended the orientation session in February, only three ever completed the term. Though students expressed the desire to succeed, and some were successful, often the day-to-day obligations of their personal lives prevented them from meeting the expectations of the school.

Though the work integrating media studies and drama that I did with the inner-city students did not address the predicament of being "at-risk" directly, through the drama, students' life experiences were critically examined. Issues were raised that asked students to question their realities: How does advertising affect my life and the choices I make? What are my taken-for-granted beliefs in relation to my needs, desires, how I see myself, and how I see others? How does advertising affect my relationships and behaviour? This study attempted to give these students a voice in the learning process by including their knowledge, opinions and experiences.

My original idea was developed into a unit of study for this specific audience, circumstance and time frame. I conducted a total of sixteen hours of workshops over the course of four consecutive days during each orientation session. As it turned out, the sixteen hours were filled easily. The daily activities provided enough variety and challenge to maintain students' interest. The final assignments were satisfactory, but probably would have benefited from more time. The ideal time frame for this study, I would suggest, would allow 16-20 hours of workshop sessions over a period of several days or weeks.

In my case, delivering the program twice worked to my benefit. After the February session I was able to adjust and refine my plans for April. Generally, for the second session, I was better able to manage the limited time that was available, had a better sense of how students would respond to activities and resources, and a better sense of how well activities would contribute to the overall objectives of the study. At the same time, because the second group was much smaller than the first, a new set of group dynamics also affected my design and delivery considerations. In planning for the February session, for example, I decided to try using overheads to share illustrations, graphics, tables, etc. with the large group during discussion periods. I had never been a fan of overheads, but wanted to avoid inundating these students, newly returning to school, with a mountain of paper handouts. As it turned out the overheads were not effective. Some students had difficulty seeing the overheads and the noise of the projector interfered with our discussion. For the April session I created a student booklet. I bound photocopies of all the visuals, along with the text-based handouts in duo tangs for students to keep. During the April session referring to the booklet throughout the four days proved successful, but as the group was small, communication was, in any case, easier. I will discuss other specific changes from the February to April session in greater detail as they arise in the discussion that follows and in the section on design considerations regarding teaching activities and resources.

To meet the needs of the school and give students the opportunity to work towards credit during the orientation activities, we agreed to offer two one credit Career and Technologies Studies (CTS) courses in the Communications Technology strand (see Resources 1.1 & 1.2): Module COM1010: Presentation & Communication 1 (Alberta Learning, 1999) and Module COM 1020: Media & You (Alberta Learning, 1997). They are both introductory level modules. Module COM1010 focuses on the presentation process and communication skills. It requires students to make a presentation to their peers using various communication technologies. COM1020, a supporting course for COM1010, focuses on media production. It requires students to create a portfolio of photography, audio/video and print assignments and present them to their peers. The module suggests a thematic approach to the assignments. This study uses such a thematic approach by incorporating media literacy and media production around the theme of advertising.

The principal and I agreed that I would not be responsible for the final evaluation of students, as this would involve a conflict of interest with my role as teacher/researcher. Instead, one of their regular teachers, familiar with the CTS program, was given the task of evaluation. I participated in the evaluation process by meeting with this teacher at the end of each session to discuss student evaluation and assign grades. Our assessment was based on the suggested emphasis for evaluation included within the CTS module outlines.

When I first suggested this study to the principal, I was prepared to offer the unit of study for credit as a CTS, Drama or English option or a combination of these. The principal preferred the CTS option, as it would provide the opportunity for students to earn credit in addition to the drama and English programs that would be offered in their regular program. Though the focus here is on CTS, due to their integrated nature, the materials could easily be adapted, for purposes of evaluation, to focus on the drama aspects. The Drama curriculum (see Drama 10-20-30, Alberta Learning 1989) allots 30% of instructional time for elective components such as the exploration of themes. The drama work included in this unit addresses many of the objectives of Goal I: "To acquire knowledge of self and others through participation in and reflection on dramatic experience," and Goal II: "To develop competency in communication skills through participation in and exploration of various dramatic disciplines," (Alberta Learning, 1989, p. 3) of the drama program. The unit could also be adapted to focus on the media studies aspects for a media literacy unit in an English/Language Arts course. The philosophy of the Senior High English Language Arts Program states that schools should "help students develop mass media literacy through an intelligent exploration of how ideas are conveyed and through discriminative reaction and personal use of media" (Alberta Learning, 1981, p. 3). Whether the focus is on Drama, CTS or Language Arts, in this unit of study, the drama is integral as the medium through which the learning emerges.

Though the school had an excellent drama program and teachers as well as ongoing students who were strong supporters of drama as a learning tool, the students that I taught were new to the school. They had varying levels of commitment to the drama activities I introduced and also had varying levels of past drama experience. The extent to which students' previous drama experience, or lack thereof, contributes to or detracts from the success of a drama project is an important question that warrants a study of its own. I will not attempt to draw any conclusions on this question here, but will address the issue briefly based on my observations as a drama teacher. In some respects, I have found, creative drama work benefits if students have had previous drama experience. Drama students have the skills and confidence to use drama, and know what to expect. On the other hand previous drama experience can also interfere with the work. Depending on their past experiences, drama students may bring unconstructive preconceptions about drama to the work. If they are too performance oriented they lose the benefits of the dramatic process. They may "perform" characters or situations rather than sincerely allowing meaning to emerge from within themselves and the situations they are improvising. Students must be encouraged to be true to the process. In such case, the practitioner's techniques and expectations should be adapted to the level of drama experience and needs of the participants.

Throughout the study I varied activities to accommodate a variety of learning styles. Activities included teacher-centred, direct instruction, but focused mainly on student-centred, large group activities/discussions and small group activities. The drama activities were central to our way of working. We began each day with games to get to know each other, create a comfortable environment and develop drama skills. We used a series of Ball Games (see Resource 6 Games and Activities for detailed descriptions of all the games and activities mentioned here), for example, at the beginning of each day, which increased in difficulty as the skills of the group progressed. On day one the ball games served to introduce participants' names and encouraged basic group interaction/teamwork. On subsequent days the ball games practiced focus, concentration and non-verbal communication or listening. The game Sharks and Lifeboats, in which participants had to work together to save each other as the number of lifeboats decreased, encouraged group problem solving. We used games throughout the day to focus on specific skills or concepts. Games like Objects Transformation and Exchanging Sounds and Movements, for example, practiced, amongst other things, the kind of disassociation of the logical left-brain from the creative right-brain, needed for spontaneity in improvisation. Hand Guidance and The Great Game of Power examined the concept of power through a creative medium, which we then looked at in our study of media and society. In The Great Game of Power students were asked to construct arrangements depicting relationships of power using a table, six chairs and a bottle. The game revealed participants' understandings of how power is manifest in our society. We also used drama activities for the exploration of ideas. The role-play activity, Aliens, for example, encouraged students to investigate, through "alien" eyes, how our views of reality are affected by advertisements. The Sculpture Wheel allowed students to share their personal understandings of concepts such as society, media and stereotyping, with the group by representing them through images or frozen pictures using their bodies. I give detailed descriptions/instructions for all the games mentioned here in Chapter IV, among the teaching resources I used in the study.

Conducting these games and activities during the February session gave me a sense of how well the games/activities met their intent in the given context. For April, in some cases, games/activities were omitted, adapted or re-focused for optimum effect. In February, for example, we did a tableaux activity to follow up our examination of mainstream ads. Students created tableaux to depict ads and then added inner dialogue to look at the underlying attitudes of the figures in the tableaux. But the activity, I felt, did not add significantly to the discussion we had already had. For the April session, I decided, the tableaux activity could be used more effectively as a way of moving the stories students told into action. As it turned out, with only three students during the April session, we did not have the critical mass required for some of the games/activities; further adaptations had to be made on the spur of the moment to accommodate that particular group. The Sculpture Wheel (see Resource 6 Games and Activities), for example, which is an excellent way of organizing the creation and viewing of sculptures with a large group, was not possible or necessary. Instead, two students took turns sculpting each other, while the other student, who refused to take part, looked on.

Overall, with regards to considerations of assessment and accountability, I provided several opportunities for students to present work to their classmates, including dramatic presentations, to develop presentation skills to satisfy the requirements for the CTS module Presentation and Communication 1. Resource 1.1b) is a suggested tool for teacher and peer assessment of these presentations. I used journal writing as a way for students to respond to their learning and the work in general. I provided daily focus questions to encourage journal writing but journal responses varied greatly according to students' comfort with writing and their ability to reflect on the work they had done. I provided a number of articles from Adbusters magazine (see Resources 2.11, 3.8 & 4.6). I encouraged students to read these articles for homework as extension activities for those who were keen. In this case, a few students did read the articles and we discussed them briefly in the large group.

Design Considerations: Activities/Resources/Adaptations

On day one of the work with students the study's objectives and expectations were clearly outlined. According to Baruth & Manning (1995) it is important to help students, especially students "at-risk" see the relevance of the curriculum and how what you are asking them to do will benefit them. At this time I also informed students of my research agenda. I gave students a letter to read and we discussed how I would use the data I collected during the course of the study in my research. I asked them to sign, or have their parents/guardians sign, a consent form allowing me to use this data, including my observations of their work, their comments during discussion and in their journals, their photographs, print ads and video tapes. I have included copies of the letter of introduction and consent form as appendices to this document. I used examples of the photographs students took to illustrate the student responses in Chapter V.

Drama as a learning medium was introduced. We looked at a set of guidelines (see Resource 2.4 Tips for Collective Creation) to help us with the work. I had compiled these guidelines based my many previous experiences with collective work. The guidelines are specific to working through the collective creation process but also apply to any kind of group work. I introduced these ideas early in the session and reminded students of them when required as the work progressed.

Following the introductory activities, on the first day, we examined our prior understandings of media and took a media literacy approach to looking at advertising. We studied the terms and concepts involved in the world of advertising. We looked at examples of mainstream ads and analyzed them. Then, through storytelling, we began to explore the students' own experiences with advertising. The kind of disclosure asked of students in this storytelling activity and other drama activities is quite risky in the sense that it puts students in a vulnerable position. I reminded students to stay within their own levels of comfort. I told them that disclosure was entirely voluntary. In our group, many students were either unwilling or unable to contribute to the storytelling, but enough stories were gathered for our collective purposes. Students were then divided into groups of 3 to 4; in this case I allowed them to choose their own groups, but made sure that each group had at least one good story to work with. (Grouping is always a delicate matter. Things to consider include students' personalities, abilities and learning styles.) In each small group students chose one of their classmates' stories and used the drama technique tableaux or frozen pictures to depict a significant moment in their story. Students were informed that on the days that followed they would work in these same groups and build on the tableaux they created.

While day one involved more introductory types of activities and took a more conventional media literacy approach, on day two, I introduced the critical framework for the study. In a critical approach to media literacy, teachers need to provide students with a context in which to interpret media texts. In this study, as in previous work with students, I struggled to find a way to introduce a critical component that was compelling but not didactic. I found the work of Hoepper (1991) appropriate. I developed a set of activities for our exploration adapted from her exercises. In her drama work with students, Hoepper provides a way to help them start thinking about the dynamics of power, which are needed to critically interpret media texts. Hoepper believes that, "to have an ideological consciousness is to understand that what we believe in, what our attitudes are, what we do is humanly constructed, value based, challengeable and changeable" (1991, p. 31). She provides some teaching strategies to introduce students to an understanding of the concept of ideology. Her groundwork exercises begin by looking at ideology and contrasting ideologies.

We watched the introduction to the video *The Gods Must Be Crazy* (Uys, 1980). The video contrasts the modern technocratic ideology with a pre-industrial ideology, that of the Kalahari Bushmen, in a humorous way which the students appreciated. Following a discussion based on what they saw, we looked at how society is structured (see Resource 3.3) and the various sites, including the media, through which ideology is transmitted. We looked at the characteristics of a technocratic ideology (see Resource 3.4) and examined how this applied to our society. We looked at some of the taken-for-granted beliefs of our society (see Resource 3.5). Hoepper (1991) suggests that when beliefs that are value-laden are taken-for-granted, a state of hegemony exists. Examining these taken-for-granted beliefs encourages students to begin thinking "counter-hegemonically" or "critically reflective." She believes that,

> If we can unlock the notion of ideology to this extent and let our students see that great ideological changes have happened throughout the ages, then they will be able to contemplate the notion of change in their own times. If we can develop an ideological consciousness and encourage them to think counter-hegemonically, then they are on the way to being critically reflective thinkers (1991, p. 33).

The illustration "Mom, We've Been Discovered!" (Dene Cultural Institute, 1989) (see Resource 3.6) depicts a group of Native people's first encounter with European explorers. It puts forward a view of history that challenges the traditional view often taught in schools, that European explorers "discovered" new worlds. I introduced this illustration as an example of counter-hegemonic thinking. During the February session, one young Native man became defensive, accusing the illustration of presenting a racist point-of-view. I realized that he, along with others, had not grasped the irony of the comment, "Mom, we've been discovered." Once they understood its ironic intent, an interesting discussion ensued, including enthusiastic contribution from some of the Native students in the group. During the April session I was sure to discuss the notion of irony before introducing the illustration.

When applied to the topic of advertising, the ideas of ideology, power and hegemony help students uncover the beliefs behind advertising images and messages. As a drama teacher, Hoepper (1991) hopes that an ideological consciousness "will empower students to devise dramas and pieces of theatre that are meaningful and powerful because they are the product of the application of critical thinking skills" (p. 33). With a new critical perspective, in their small groups, students revisited their stories/tableaux from the previous day. They improvised scenes based on the stories. I encouraged students to adapt the stories as they saw fit including adding or changing characters and details. Though the stories came from students' real-life experiences, I reminded them, they were playing characters in the scenes. As characters they were free to try out different approaches to the situation. Each group presented their improvised scene to the large group.

Using popular theatre techniques (see Resource 8.2) we attempted to uncover and examine the issues related to the scenes students created. We made our insights and experiences concrete, looked at the factors that influenced our ways of thinking, the underlying reasons for our behaviour, the consequences of our actions and alternative solutions to problems. In this type of drama, various techniques are employed which stop the action temporarily. This allows an in depth exploration of aspects of the given situation or activating scene. Spectators interact with the performers by asking questions, adding insights, making suggestions or taking part in the action. Together, through the drama participants are able to search for new meaning and alternative responses. The role of the teacher/facilitator, or "Joker" in this process is to guide student responses, encourage them to probe deeper and sometimes play devil's advocate. Through popular theatre students explored their experiences with advertising.

Using popular theatre in an educational context was one of my main interests in this study. I had been introduced to popular theatre just the year before and felt its incredible potential. I had taken part in several popular theatre workshops, but this was the first time I took on the role of "Joker" (Boal, 1974/1979, 1992). Jokering, I learned, involved a sophisticated kind of listening/analysis of the dramatic moment, and application of the techniques in ways that were appropriate to the situation and participants. To do this effectively took practice. I planned to use popular theatre as the means to explore students' issues/experiences in relation to advertising. After the February session, however, I was not satisfied that we had done as much popular theatre work as I had hoped we would do, and that the popular theatre we had done had met with limited success. I felt that we had not fully exploited the potential of popular theatre in pushing students' critical examination of the issues to their limits. Our attempts at popular theatre often dissolved into ordinary discussions. I was not sure if this was due to the pressures of time, students' lack of comfort/experience with drama, my own lack of experience as Joker, or my reluctance to push my critical agenda on students' work. To make better use of the potential I believed popular theatre had for encouraging a critical perspective, I made sure to adapt my plans to allow more time for popular theatre during the April session, but again, with only three students, the material we had to work with was limited. As a result, the extent to which the popular theatre is evident in my research data is limited. The best description that I provide of popular theatre in action is in the scripted scene *"Blood Is Thicker Than Principles"* (p. 169). I also describe this scene as an example of popular theatre as research later in my discussion of arts-based methodology.

On day three of the study we looked at the effect of advertising on the lives of youth. We read and discussed two newspaper articles. "Ads Spur Teen Smoking, Studies Show" (Bloomberg News, 1998) (see Resource 4.1) discussed research, which claimed that advertising contributes to teens' decisions to start smoking. Then we looked at the article "'Light-hearted' Ads Help Teach Girls To Hate their Bodies" (Ford, 1998) (see Resource 4.3), discussing the effect of advertising on teenage girls' body image. The article claims that the way advertising portrays women influences teenage girls to have negative images of their own bodies from a young age. Students had contradictory responses to these articles, which I will discuss later. To accompany the articles I introduced two Adbusters spoof ads, "Utter Fool" (see Resource 4.2) and "Obsession For Women" (see Resource 4.4), which deal with precisely these same issues. Adbusters spoof ads use the techniques of mainstream advertisers to send very critical messages. Though some students appreciated the humour and the hard-hitting messages that the spoof ads conveyed, they did not feel that the ads would affect their behaviour, especially with regards to quitting smoking.

I also conducted a seminar on photography and video techniques, on day three, to acquaint students with the technology and methods they would be using in the production of their media messages. After the first orientation session in February, I realized that students needed some formal instruction in this area, as well as time for hands-on practice with the equipment before being expected to use it. As my own experience in media production was limited, I invited a guest instructor, a colleague of mine with experience in video production, to lead the seminar during the April session. He demonstrated/discussed photography and video techniques (see Resource 4.5) and allowed students hands-on practice with the video camera. Using a video camera connected to a TV monitor students could immediately see the effects of their experimentation.

At the end of day three, in their small groups, students reworked their scenes incorporating the exploration from the previous day. Each group again presented their scene to the large group. Using popular theatre, the "spect-actors" helped each group distil the message of their scene. With the question, "What are you trying to say?" to guide us, we tried various techniques (with varying degrees of success) to find slogans for their media messages. We used the techniques Inner Dialogue (see Resource 8.2 for detailed descriptions of all the popular theatre techniques mentioned here), where a performer or audience member speaks the inner thoughts of the character on stage, and Hot Seat, where one character is put in the spotlight, and interviewed or questioned, to attempt to get at underlying issues. We used Out Scenes, flashback or flash-forward scenes, to explore the motivation or consequences of an action. In this way popular theatre helped students articulate the meanings they gave to their experiences. Students then planned and took turns shooting a series of photographs to depict significant moments in their scene, emphasizing its message. In some cases students went outside of the school to find appropriate settings or locations for their photo shoot. The resources available at this alternative inner-city school were limited – but sufficient for our purposes. We used simple fixed-focus point-and-shoot cameras and sent the films to be processed overnight. Multiple copies of the photos were made to be used on the following day. (I include some of these photos in Chapter V of this document.) Ideally, students would have had access to more advanced photography equipment/facilities and, of course, time to develop the films themselves. To ensure the fulfillment of the media production requirements (Alberta Learning, 1997) and still work within our specific limitations required some flexibility.

On day four we used computer technology to access the Adbusters website. Both the Adbusters magazine and website served as excellent resources for exploring advertising from a critical perspective. (Adbusters is an organization based in Vancouver, Canada. Their magazine explores aspects of our mental environment in relation to corporate advertising. Their website focuses on the notion of culture jamming including international subvertising campaigns. Addresses for specific items on the website are included in the day plans.) We looked at a selection of Adbusters spoof ads and uncommercials as examples of alternative advertising messages based on a critical perspective. Resources 5.1a) and b) provide examples of student created spoof ads from previous editions of the magazine. We also looked at items on the website: "How to Create Your Own Spoof Ad" and "Make Your Own TV Ad For Under $2,000." Although these were not entirely applicable to the work students were doing, they did give good advice and provided a real life context for creating media messages. Though I used Adbusters spoofads and uncommercials as examples of alternative media messages and to inspire a critical perspective for students' creation of print ads and video commercials, I let them know that I did not expect their ads to mimic the Adbusters examples. I encouraged students to be true to their creative processes, to create media messages that said what they wanted to say based on their experiences.

The remainder of day four was devoted to media production. In their small groups students used the photographs they had taken on the previous day to create a print ad and storyboard for their video commercial. I suggested various creative approaches that students could use to make their print ads. I gave examples of how they could make a small ad using one photo or draw an image based on a photo. I referred to the Adbusters spoof ad "Go Ahead Make My Values" (Lasn & Reeves, 1994) (see Resource 3.1) as an example of an ad that used many images in a collage format. If the technology had been available I would have suggested scanning, enlarging and adding text to a photo using a computer, or using a colour photocopier to enlarge a photo to full-page size. As it turned out, all five groups opted for the collage approach in making their print ads. Initially I was bothered that students had chosen this as the easiest solution, but had to accepted that it was the most practical option given the time and resources that were available. Students cut photos, arranged them to create an image for their print ads and then lettered their slogans.

We discussed the use of storyboards (see Resource 5.2) in planning a video production. Students made storyboards and then took turns using the video camera to shoot their video commercials. As we did not have access to editing equipment, they could use only in-camera editing functions for transitions between shots. Again students' finished products were limited by the available technology, plus the constraints of time. In some cases students continued to work on their projects after I had left and turned them in for final evaluation to one of their regular teachers. The work concluded with small group presentations to their classmates of their portfolios including their photographs, print ads and video commercials. Resource 1.2b) is a suggested tool for teacher and peer assessment of the portfolios.

After the February session, to get more feedback from students, I devised a workshop evaluation form to use with the April group (see Resource 5.3).

Unfortunately, by the end of the fourth day of the April session, with only two students in attendance, the feedback I got, was insufficient for drawing any general conclusions. Nevertheless, I believe, having students evaluate the workshop was pedagogically a good idea.

Arts-based Research:
Data Collection, Analysis and Dissemination Through Drama

In this study I took a qualitative, arts-based approach in examining the lived experiences that emerged from the teaching/learning situation I designed. Arts-based inquiry is based on the premise that there are ways of knowing and making meaning beyond the traditional "word" and "number" (McLeod, 1987). Norris (1997) discusses arts-based ways of knowing, which include poetry, narrative, music, dance, visual arts and theatre. Eisner (1997) suggests that considering alternative forms of inquiry increases the variety of the questions we can ask about the situations we study, stimulates our capacity to wonder, and allows us to see/understand the world in other ways. Diamond and Mullen (1999) believe that such alternative research is appropriate to our post-modern age. They challenge empirical forms of research, which reduce human experience to knowledge claims of certainty and truth. They encourage "styles that openly admit self-scrutiny and participatory forms of inquiry and development" (p. 3).

One of the perils of alternative/arts-based research, which Eisner (1997) discusses, is the question of how to judge quality. In judging the aesthetic quality of a work of art we look for a unity in form and content. In my arts-based research, the form and content merge. The study used drama to address the question: *What is the relationship between youth and media advertising and how can I use drama to draw out and question students' meanings/understandings towards finding appropriate ways of teaching media studies?* It used drama as a teaching tool to help students explore, articulate and critique their experiences with and understandings of media advertising. It also used drama as an arts-based methodology in all stages of the research. I used drama in the collection of data by creating drama with students that explored their experiences and understandings of advertising, in the analysis of data through the process of writing scripted scenes depicting the work with students and in the dissemination of data in the form of dramatic text. I used drama to help me find out and articulate how students understood media advertising and how drama could help them re-search their understanding.

Since alternative or arts-based forms of representing/disseminating research data are the most common/familiar way of using arts-based methods in the field of educational research (Denzin, 1997; Diamond & Mullen, 1999; Donmoyer & Yennie-Donmoyer, 1995; Eisner, 1997; Mienczakowski, 1995; Norris 1997; Norris, 2000; Saldaña 1999), I will begin my discussion here, at the end of the research process – by discussing the dissemination of my data. I will then draw back to examine the more innovative, but less recognized use of arts based methods as means of analyzing and collecting research data. I will draw on Norris's (2000) argument that in improvised drama, the stages of collection, analysis and dissemination of research data overlap as participants/researchers articulate what they know; frame it in the improvisation, and presented it to others.

Dissemination

Denzin (1997); Donmoyer & Yennie-Donmoyer (1995); Mienczakowski (1995); Norris (1997); Norris (2000) and Saldaña (1999) describe examples of alternative methods of representing research data using various dramatic styles. One such dramatic/theatrical form of representation, as discussed by both Denzin and Saldaña, is the ethnographic performance text or "ethnodrama." According to Saldaña, "ethnodrama" is a researcher's report in which "significant selections from interview transcripts, field notes, and or researcher journal entries or memoranda, are carefully arranged, scripted, and dramatized for an audience to enhance their understanding of the participants' lives through aural and visual enactment" (p. 60). Denzin calls "ethnodrama" "the single most powerful way for ethnography to recover yet interrogate the meanings of lived experience" (p. 94). In Chapter V of this document I present a series of scripted scenes, or ethnodramatic vignettes, which describe actual teaching moments, student responses to our work during this study. While my texts are intended to be read, rather than performed, they can be seen as "ethnodrama" in that they explore the lived teaching/learning experience through dramatic dialogue or scripted text, which could be performed. I will further question the implications/applications of the term "ethnodrama" in my conclusion.

When I first began the process of analyzing my research data, I found the need to describe teaching moments in order to comment on them. The descriptions I initially wrote were long and awkward, not at all to my satisfaction. I was unable to articulate the significance of the moments within a scholarly/discursive form of writing. That is when I came upon the idea of describing these teaching moments in the form of scripted scenes or vignettes. Saldaña (1999) states that the researcher needs to "discern the most appropriate mode of presentation" (p. 61) for the research. Norris (1997) suggests that in considering alternative forms of representation, form should emerge from and be integral to the work. For me, it seemed natural to describe aspects of our drama work through the medium of scripted scenes, to talk about a creative process through an arts-based form of representation. I found this the most appropriate way to represent the data I had collected. Furthermore, my background in playwriting gave me the confidence to use the form effectively. I studied creative writing, with a focus on playwriting during my undergraduate (BFA) program and had many opportunities to practice this art form. My intent is that the scenes are, as Norris (2000) requires of alternative forms of representation, "exemplars in the form chosen" (p. 49).

In discussing his own ethnodramatic performance text based on his longitudinal study of a student's experiences with drama, Saldaña (1999) quotes a theatre saying which states that "A play is life – with all the boring parts taken out," and suggests that "An ethnographic performance text is the data corpus – with all the boring parts taken out" (p. 61). Like Saldaña, my ethnodramatic vignettes depict a journey not "from everyday moment to everyday moment, but from significant epiphany to significant epiphany" (p. 61). The scenes show moments that I found significant, highlights of the study, moments that represent the themes that emerged.

Long before even considering writing scripts I did a theme analysis of my raw data. I began the process by re-reading my participant observations - of which I kept detailed records in my field notes and commented upon in my journals. I sought out recurrent themes with three overarching questions in mind: *What did I learn about media and youth? What did I learn about using drama as a learning medium? What were the dynamics between teacher, student and curricular expectations?* I read carefully to identify recurring themes, which I then highlighted in various colours. The themes that emerged included: *coming to terms with student attitudes and "at-risk" behaviours, the need for trust, the need for flexibility, my teacher values/my critical agenda, struggles with time, struggles to satisfy curricular requirements, students' prior knowledge/experience, and emergent learning through drama.* In this phase I also drew on the students' journals (meagre though they were), and the stories they shared, the scenes and media messages they created.

After an initial theme analysis, I explored the themes further through a process of recursive writing (McCammon, Miller & Norris, 2000), in which I used my experience to analyze theory and theory to understand my experience. This recursive writing was eventually edited and included in my thesis. It was during the latter part of the recursive writing stage that I came upon the idea of writing scripts as a way of evoking my memory/imagination of the events. (I talk about the process of writing scripts itself as further data analysis [Donmoyer & Yennie-

Donmoyer, 1995] in the section that follows.) I searched for moments during the work that best embodied what my theme analysis was revealing. This process of selection, I realize, was also analytic. From all the hours of work we did together, during both workshop sessions, I selected nine significant moments to script. I deliberately included moments that displayed the work, at various stages, of each of the five small groups that students had formed. The other four scenes show other stages of the work throughout the study. In the scripted scenes I reconstruct these teaching/learning moments.

As it is generally accepted within qualitative research that all knowledge is constructed in any case (Guba & Lincoln, 1985; Norris, 1997), I self-consciously admit that my scenes are constructions. The scenes do not claim to be, nor could ever be, 100% accurate representations of what took place. The scenes do, I believe, portray the spirit of the teaching/learning moments. They are expressive/evocative rather than discursive re-presentations. Norris (2000) describes the ability of dramatic forms of representation to "show" rather than "tell" and "to provide some of the 'lived-experience' of the people involved" (p. 42). Saldaña (1999) talks of "ethnodrama" as enhancing an audience's/reader's understanding of participants' lives. This is the goal of my scenes.

While the scenes are not direct transcriptions of what happened, neither are they fiction/made up, but something in between. To write the scripts I drew on my previous playwriting experience. As a playwright, I learned to observe human behaviour and consider how underlying motivation for behaviour is revealed through dialogue. The dialogue in the scripted scenes I wrote examines ideas voiced by students that I considered significant in relation to the study. The dialogue alludes to the students' underlying motivation, which I explore in commentary following each scene.

In writing the scripts I used my field notes and journals to recall details of the work with students. Then I conjured up the voices of the characters I was writing. In many cases I used students' actual expressions, recorded in my field notes, such as when James talks about his "mind awakening experience" in the scene entitled *"The Perfect Girl"* (p. 155) or when Baby Girl says, "schools just kill our imagination and suck out all our inspiration," in *"A Matter Of Perspective"* (p. 179). I also used quotes from students' journals in *"Media Blitz"* (p. 144). Often, however, I paraphrased what students said in a language as close to theirs as I could recreate. In this sense the scenes are constructed or fictionalized representations of reality. In writing the scenes I also had to consider character development, the events or actions, the settings, mood and sequence. Like all forms of research, the act of scripting is a reduction of data. My desire was to provide meaningful "sound bites" that were unencumbered by lengthy conversations.

The characters in the scripts are for the most part based on actual individuals. They are named for the code names students gave themselves for the purpose of this research. The words spoken by the characters, the voices, attitudes and behaviours that emerge through the dialogue, to the best of my playwriting ability, are accurate (based on what was actually said), though not necessarily precise representations. In this way the dialogue allows multiple individual meanings/interpretations to emerge. The characters are sometimes composites. At times, I condensed similar ideas expressed by two or more individuals into one voice. This is problematic in that it privileges my analysis/interpretation and discounts the subtle idiosyncrasies of individuals' ideas, but necessary for practical (space/time) considerations. I also, occasionally, took artistic licence in developing characters in order to maintain consistency within the text. The characters represent distilled images of the research participants that are more contrived, but ironically, more consistent than in life. Occasionally, I put comments that I remembered, but were disembodied, into the mouth of the character that suited them best.

The events too are based in reality, but partly fictionalized. I occasionally took circumstances from one occasion and blended them into another. Even elements from the April and February sessions were sometimes merged. In one case a comment made by Cowboy in April was added to the conversation that took place during the February session. Also embedded in the scenes are details that represent what I considered common or recurring attitudes, behaviours and actions on the part of students and myself. I included such details throughout the scenes though they may not have occurred exactly as I depicted them. I included particulars such as the vocabulary used by students ("they fucked up everything," "that's bullshit," or "kick his ass"), actions like the smoking of cigarettes during class time, and specific attendance situations, to help evoke the milieu in which the work took place and raise pedagogical issues related to that milieu. I tried to represent the "authenticity" of the situations as best I could.

I feel that the scenes do justice to our learning process. Though they are intended to be read rather than performed, even reading the scenes, I feel, brings the experiences to life and allows students' voices to emerge in a more "authentic" way than they would through discursive text. I intend for readers' encounters with the scripts to provide an experiential understanding of the teaching/learning situations. I have followed each scripted scene with some commentary to make aspects of my meaning more explicit and to add insights that I gained from exploring the themes and writing the scenes. I believe the reader will find meaning even beyond the commentary I provide.

Analysis

I have discussed my scripted scenes as alternative, arts-based methods of representing my data, but the writing of dramatic text is not only a way of representing data; it is also a method of analysis (Donmoyer & Yennie-Donmoyer, 1995; Norris, 2000; Saldaña, 1999). I believe there is analysis embedded in the process of writing and in the written text. As Saldaña suggests a researcher's method of data analysis is "driven by such factors as the central research question, the types of data collected, the affinities and preferences of the individual researcher" (p. 61). For him the writing of his ethnodramatic text was an analytic process. He describes the reduction of data for the examination of core content, the use of codes for category development and structuring of the ethnodrama with regards to the arrangement of language, the fashioning of the plot and framing of the action. Donmoyer and Yennie-Donmoyer too believe that the process of creating Readers' Theatre from research data, including student quotes, is a form of analysis. Norris (2000) suggests that creating a dramatic text is an analytic act and that "the influence of form on content and content on form cannot be underestimated" (p. 44).

Likewise, the ethnographic vignettes which I wrote involved data analysis. They were, after all, written from my perspective. I interpreted the raw data and transformed it into scripted scenes. I chose what to include and what to exclude. I chose the moments to depict that were significant for me, based on my analysis of the emerging themes. I considered the pedagogical implications of the specific events the scenes depict. In writing the scenes, I considered the settings, the characters and the sequence of scenes. Though the analysis presents a single perspective, at least it does so self-consciously. Clandinin and Connelly (1994) suggest that research, in any case, is a matter of interpretation. They believe that as details of research data are selected and fashioned by the researcher, all field texts are interpretive: "A field note is not simply a field note; a photograph is not simply a photograph . . . What is told, as well as the meaning of what is told, is shaped by the relationship [between researcher and the participants' stories]" (p. 419). If research field texts are themselves subjective, how much more so the analysis of them?

Despite my single perspective, the form I chose, allowed multiple voices to emerge. Ethnodrama attempts to depict or re-present authentic experiences. As I wrote the scripts, the characters spoke to me as they spoke through me. As I wrote the dialogue, I analyzed the experiences, the motivations (values, needs, drives, desires) and the feelings/emotions, behind the words and actions to make meaning. As Walker (1991) states, "the task of research is to make sense out of what we know . . . striving to find new ways of looking at the world" (p. 107). I searched for and found meaning through the process of selecting the moments to depict and through writing the scripts. The themes examined in the scenes led to further exploration and analysis towards general theorizing, which I discuss in my commentary on the scenes.

Collection

So, the creation of dramatic text involves a process of analysis and dissemination, but the potential for drama as a research tool goes even beyond this. Some drama practitioners (Bolton, 1996; Norris, 2000) see the act of doing drama (role play, improvisation, collective creation) as a research act. Bolton explores the "possibility of seeing drama itself as an investigatory tool" (p. 187). He describes several examples of role-play used as part of orthodox research design to reproduce and examine the conditions of real life situations. He describes a number of studies by process drama teachers/researchers in which the "reflection-in-action" involved in the practice of process drama was akin the kind of reflection in some action research designs. Finally, Bolton explores the notion that "process drama, almost by definition [is] a form of research" (p. 191). Bolton refers to the type of drama including role-play, improvisation and collective creation as "process drama" (also Neelands, 1984, 1990; Norris 2000) in that it is focused more on process than product. He gives examples of studies that see students doing "research" through drama by investigating aspects of the "real world." Though Bolton is not convinced that every instance of process drama can qualify as research, he does admit the possibility if students are framed in the role of researchers.

Norris (2000) believes that "much of what we do in process drama helps us to re-look at content to draw insights and make new meanings; this act can be considered a research tool" (p. 44). He gives detailed examples of drama as research from his own practice with members of the drama group Mirror Theatre, which he directs. As a member of Mirror Theatre myself, I can attest to the effectiveness of using drama as a research tool. His examples of the collective creation/play building process (Berry & Reinbold, 1985) show that dramatic activities do fulfill the role of research in that they help "the cast and the audience find new ways of looking at the world" (p. 44). Norris believes that drama, particularly improvised drama, is a research act in that it simultaneously collects, analyzes and disseminates data. He gives an example of an improvisation in which "researchers/actors articulated what they knew (data collection); framed it in the improvisation (analysis); and presented it to others (dissemination)" (p. 44). As Norris describes, the process of research through drama "is not linear, but a spiral in which the stages of collection, analysis and dissemination overlap as each influences one another" (p. 46).

I have already discussed the use of drama as a means of analysing and disseminating data through my writing of the scripted scenes, but the use of drama in this study went even beyond this. The drama activities used during the work with students had a two-fold function in this research context. Through drama students became researchers and through the drama my research data emerged. We used drama activities (story-telling, role-play, improvisation, collective creation, popular theatre) to explore students' experiences and understandings of media advertising. They disseminated their knowledge through dramatic presentations to each other. Through popular theatre and group discussion this knowledge was analyzed; insights and new meanings were revealed. The drama activities, students were told, were the means through which they would discover what they had to say as producers of media messages. In this sense they were framed as researchers from the outset.

Though our attempts at popular theatre were not always effective, the example described in the scripted scene *"Blood Is Thicker Than Principles"* (p. 169), provides some insight into the drama/popular theatre as research process. The "research" began when a young female student who code-named herself "Baby Girl" told her story during a story-circle activity. The story circle took place after some introductory class discussion and activities, including drama activities, on media and advertising. Students were asked to tell stories related to their own experiences with advertising or advertised products. The stories were motivated by a collection of print ads taken from magazines, placed in the centre of the circle. Students were to look over the ads until they found one that reminded them of a personal story. Baby Girl told how she had refused to buy Tommy Hilfiger products because she considered Hilfiger a racist. A conflict arose when Baby Girl's sister gave her a Hilfiger watch for her birthday. Baby

Girl finally accepted the gift from her sister, but she was still torn between her anti-racist values and her loyalty to her sister. A small group of students decided to work with Baby Girl's story. They adapted it, and created a scene that was presented to the whole group. Using popular theatre techniques including Inner Dialogue which asks characters to voice what they are thinking but not saying, and Angel/Devil which asks volunteers from the audience to give characters conflicting advice in a decision making situation, discussion was facilitated. After much deliberation one student suggested that Baby Girl should "Wear the logo, not the attitude," and this became the slogan that the group used for their media message. This solution/new understanding was reached through the group drama process.

Through the drama activities, students re-searched their experiences and explored the meanings they gave to or created from these experiences. Through the drama activities the data emerged. In this way drama became the means through which research data was collected. By participating in/observing their drama work, I caught glimpses of how they saw the world, specifically the meanings they give to their experiences with advertising. I kept records of my observations of their drama (storytelling, role-play, collective creation, popular theatre) and their responses to the work in my journal/field notes. I also reflected on my own practice as drama practitioner. I asked students to write reflections on the work in their journals, and referred to the student-created media messages (photographs, print-ads, video-tapes) that were the final products of the dramatic process. Drama/popular theatre was a way of collecting data about them and about the teaching/learning process, which I used to address my research questions. It was this data that I analysed and transformed into the scripted scenes, which make up part of this research text.

Norris (2000) says that the full potential of drama as research is realized when "dramatic activities shape the presentation in the same way as quantitative research uses numerical data through all stages" (p. 44). Both the form and content of the study involved drama. Drama was the medium through which the learning and the research (collection, analysis, dissemination) occurred. Though I used many traditional teaching methods along with the drama activities, the learning/research process was primarily a dramatic process. Though the data, as depicted in these scenes, does not always focus on the drama itself, the epiphanies described were definitely products of a dramatic process. The scripted scenes, which I present in Chapter V of this text, are clearly an arts-based way of representing my data. Embedded in the process of writing these scripts, and in the scripts themselves is the analysis and collection of data. In this study, I believe, the potential of using drama as an arts-based research tool was realized.

Hereafter I present Chapter IV of this document as a unit of study. I lay out the content of the sessions I conducted with the students including detailed day plans and teaching resources itemized in the order in which they were used. The day plans represent the ideal, the curriculum-as-planned (Aoki, 1991) that was refined after being implemented twice. I have included the unit of study as part of the main body of the document rather than appending it because I feel that reading it here will assist in the understanding and appreciation of Chapter V where I provide description and analysis of the students' responses to the work. These highlights of the study are presented in the form of scripted scenes followed by comments on the scenes. Then, in Chapter VI, I draw some conclusions based on the study design and my analysis of the data. I would like to pass on to practitioners who might consider using my plans, Aoki's (1991) warning that those who "faithfully try to reproduce the curriculum-as-planned are not mindful of the lived situation, and that in so doing, they are unaware that they are making themselves into mere technical doers . . . at the expense of the attunement to the aliveness of the situation" (p. 8). This is a lesson I too had to learn in implementing my plans.

Chapter IV – Unit of Study[1]

Day Plans

Day 1

The objective of today's session is for participants to become familiar with one another, the project and our way of working. We will develop collective creation and presentation skills. We will become familiar with the language and concepts of media literacy. We will analyze advertisements. We will examine our understandings of and explore our experiences with the media and media advertising. We will share stories and in small groups create tableaux based on our personal experiences.

Materials/Resources:

- Prepare enough booklets for all participants. (The booklets I prepared contained copies of resources including terms & ideas, articles, graphics, journal questions, etc. I bound all the papers in duo tangs and provided one for each student along with a scribbler in which to write journal entries).
- overhead transparencies and overhead projector (I sometimes used overheads to display illustrations, graphics, tables, etc.)

At Least Things Here Are Simple (Resource 2.1)
Exploring Media Through Popular Theatre – Project Overview (Resource 2.2)
Goals & Objectives (Resource 2.3)
Games and Activities (Resource 6)
- 5 hard plastic balls
- sheets of newspaper
- chairs
Cherokee Morning Song (Resource 7)
- cassette player and music
- chart paper and markers
- a collection of print ads from magazines (I have a set of about forty ads that are mounted on construction paper and laminated.)
Deconstructing[2] Advertisements: Terms & Ideas (Resource 2.5)
Aristotle's Persuasive Discourse Model (Resource 2.7)
Ad Claims (Resource 2.7)

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[1] A version of this chapter has been submitted for publication in Alberta Teachers' Association Safe and Caring Schools Project document, *Towards a Safe and Caring Secondary Curriculum - Promising Practices* (in press).

[2] I use the term "deconstructing" to refer to analyzing advertisements in this context as it is commonly used in media literacy at the high school level. It does not refer to the philosophical deconstruction movement founded by Jacques Derrida (Culler, 1982).

Add Appeals (Resource 2.8)
Ad Slogans (Resource 2.9)
Advertising Quotes (Resource 2.10)
- scribblers for journal writing
Serious Ads (Resource 2.11)
- copies of *Assessment Tool: Presentations/Reports* (Resource 1.1b)

Introduction:

Hand out the prepared student booklet or use an overhead transparency to examine and discuss the comic *At Least Things Here Are Simple* (see Resource 2.1). How do you interpret this cartoon? What does the boy watching TV mean by: "At least things here are simple?" Do you agree or disagree with his statement?

Discuss course outline *Exploring Media Through Popular Theatre – Project Overview* (see Resource 2.2) and *Goals & Objectives* (see Resource 2.3). Also discuss CTS, drama or other credit requirements. Address questions and concerns.

Warm-up Activities:

1. Introductory Games: Play a round of introductory games to get to know each other, create a comfortable environment, and practice basic skills needed for working through a collective creation process (see Resource 6 *Games and Activities*):

    Names & Gestures
    Ball Games – Use the simplest version of the game to begin. Increase difficulty as the work progresses.
    Do You Love Your Neighbour?
    Person to Person
    Sharks and Lifeboats

2. Song: Sing *Cherokee Morning Song* (see Resource 7) as a vocal warm-up.

Concepts/Exploration:

1. Brainstorm: As a pre-test, through word association ("What do you think of when I say the word . . ."), brainstorm around the concepts: media, advertising, consumerism, stereotype, TV, magazines, beauty industry, manipulation, etc. Write out the terms and ideas generated by the participants on chart paper.

2. Sculpting: Use the *Sculpture Wheel* (see Resource 6) to explore through image/picture the terms generated in the brainstorming session.

3. Discussion on Media & Advertising:

(We did most of our large group discussion work sitting in a circle in the middle of the gym floor.)
What is media?
What role does the media play in our lives?
How much influence does the mass media have on your day-to-day life?
Do you think media literacy is important?

See *Deconstructing Advertisements: Terms & Ideas* (see Resource 2.5)
Look at the definitions for: mass media, media literacy, advertising, consumer culture and deconstructing ads.
How much influence does advertising have on you as a consumer?
Which advertising medium influences you the most - TV, magazines, billboards, etc.?
What products have advertisements influenced you to buy?
Are you a "walking advertisement?"
Look at the definitions for: manipulative, gimmick, subtext, advertising claims, weasel words, advertising appeals, stereotype, objectification, fantasy world (see Resource 2.6 cont'd).
Have you ever felt manipulated by advertising?

How do ads persuade you to buy?
Look at *Aristotle's Persuasive Discourse Model* (see Resource 2.6).
The example shows you how a person could persuade someone to quit smoking using the ethical, pathetic and logical methods of persuasion. Can you think of any other possible arguments to convince someone to quit smoking? Which method does your argument fall under? Look at examples of ads from magazines. Categorize them according to Aristotle's model.

Look at *Ad Claims* (see Resource 2.7) and *Add Appeals* (see Resource 2.8).
Can you think of ads that fit in each of the ad claims or ad appeals categories?
Use the list of *Ad Slogans* (see Resource 2.9) provided and/or look at examples of ads.
Match adverting slogans with ad claims and appeals.

Look at the definitions for: logo, slogan, jingle, placement of product, image and target audience (see Resource 2.6 cont'd).

Look at a few examples of ads. As a large group discuss how each ad tries to convince you to buy the product? Discuss the image, logo, slogan and target audience for each ad. Is the ad effective or not? Why? Discuss various methods of persuasion, the ad claims, add appeals, stereotypes and gimmicks used in each ad.

In small groups analyze ads (distribute sample ads amongst groups). Look at each ad and discuss. Choose one ad that the group finds effective. Prepare a 3-5 min. presentation to explain the group's interpretation of the ad to other groups.
Before participants begin work on presentations, review aspects of the presentation process as outlined in *Module COM 101: Presentation and Communication 1* (see Resource 1.1a). Use *Assessment Tool: Presentations/Reports* (see Resource 1.1b) for teacher evaluation, or have peers evaluate each other's presentations. (Use this assessment tool for other presentations throughout the project.)

See *Advertising Quotes* (Resource 2.10). Comment on the quotes about advertising.
Do you agree or disagree with the statements?
What is your opinion about advertising?

Focus Activities:

Play the following games to re-energize, focus and encourage creativity (see Resource 6 *Games and Activities*):

The Glass Cobra
Objects Transformation

Devising:

1. Storytelling: Use *Story Circle* (see Resource 6) to elicit stories of participants' experiences with advertisements. These stories will form the basis for ongoing work. Spread a selection of advertisements around the centre of the circle. Participants should look for an ad that reminds them of an experience from their lives. Their "story" should include an issue related to advertising, a specific product or consumer culture. The story could show dissatisfaction, confusion or conflict related to advertising. Encourage every participant to share a story. (I begin by sharing a story in way of modelling what I want from students. I chose an ad for hair colour. I told a story about how I am torn between colouring my hair to look younger and my belief that natural is better.)

2. Tableaux: Form small groups of 3 or 4 participants for ongoing work. In small groups have group members discuss their stories and choose one to work with. Create *Tableaux* (see Resource 6) showing a frozen moment of the main action of the story. Present the tableaux to the group. Look at each tableau and discuss: What do you see? How do you interpret this? How does it affect your life? Have actors or audience members give *Inner Dialogue* (see Resource 8.2) for characters in the tableau. Give each tableau a title.

Journal Writing:

Hand out scribblers for journal writing. Introduce the idea of journal writing as a way of responding to the work and making our learning explicit. Responses should be based on the focus questions provided below. If time permits, allow participants to write in their journals. Ask participants to read the article *Serious Ads* (see Resource 2.11) for homework.

Focus Questions For Journal Writing:

1. a) Write down the story that you shared in the story circle or another story on a similar theme that you'd like to share.
b) Describe the tableau that you created in your small group. What was it about?

2. Please comment on one or more of the following:
a) Based on our discussion and the drama activities we did today, what were your expectations for the project? Do you think you'll enjoy it? What do you think you'll learn?
b) What did you like or dislike about the work we did today? How did it make you feel? What did you learn about drama? What did you learn about deconstructing ads?
c) Do you think the media is manipulative? Have you ever felt that you have been manipulated?
d) Comment on your story or the stories told by others. How does advertising influence our lives?
e) Comment on one or more of the advertising quotes we looked at (see Resource 2.10). Do the speakers make any good points?
f) Comment on the article *Serious Ads* (see Resource 2.11). Do you agree or disagree with the opinions stated in the article?

Closing:

Checkout: (see Resource 6) Introduce the idea of using metaphor to describe a person's mental or emotional state. With regards to the work done so far, ask the question: "If you were a household appliance, what would you be? Why?" Encourage each person to speak briefly in response to the question.

Day 2

As it is important to understand the structures and dynamics of a society in order to explore its culture, the objective of today's session is to explore the concepts of ideology, power and taken-for-granted beliefs. We will examine how these concepts relate to us and to media advertising. We will continue to develop collective creation and presentation skills. In small groups we will devise scenes based on the power of media advertising in our lives and look critically at the issues raised using popular theatre techniques.

Materials/Resources:

Games and Activities (Resource 6)
- 5 hard plastic balls
Cherokee Morning Song (Resource 7)
- cassette player and music
- a table
- 6 chairs
- a plastic soft-drink bottle
Go Ahead Make My Values (Resource 3.1)
- overhead transparencies and projector and/or student booklets
Understanding Ideology: Terms & Ideas (Resource 3.2)
- video "The Gods Must Be Crazy"
- TV/VCR
Social Structures (Resource 3.3)
Characteristics of Technocratic Ideology (see Resource 3.4)
Ideology and Taken-for-granted Beliefs (Resource 3.5)
"Mom we've been discovered!" (Resource 3.6)
Kellner Quote (Resource 3.7)
- prepare questions for *Aliens* game (see Resource 6)
Popular Theatre & Process Drama Techniques (Resource 8.2)
L.A. Zone (Resource 3.8)
- copies of *Assessment Tool: Presentations/Reports* (Resource 1.1b)

Warm-up Activities:

1. Introductory Games: Play a round of introductory games to continue with group building and skill development (see Resource 6 *Games and Activities*): *Ball Games* – Increase difficulty of ball games by adding balls and adjusting rules.

Hand Guidance
What are you doing?

2. Song: Sing *Cherokee Morning Song* (see Resource 7) as a vocal warm-up.

Concepts/Exploration:

1. Great Game of Power: Play *The Great Game of Power* (see Resource 6) A discussion following the game should focus on what participants have learned about power: What is power? What is the nature of an unbalanced power relationship? How does a person or group get and/or maintain power?

2. Go Ahead Make My Values: Look at Adbusters spoof ad *Go Ahead Make My Values* (see Resource 3.1). What is this ad trying to say? How do ads shape our values?

3. The Gods Must Be Crazy: Show introduction (15 min.) of the video "The Gods Must Be Crazy." Ask participants to describe the differences between the two societies represented in the video. The video depicts the ideology of the industrial world or technocratic ideology versus the pre-industrial ideology of the Kalahari Bushmen. Terms and concepts related to ideology will follow. (This activity and some that follow are based on Hoepper, C. (1991). Empowering senior students through a critically reflective approach to issues based drama. The Nadie Journal,15(2), 30-33.)

4. Discussion on Ideology:

What do we mean by the term society?
Have you ever wondered how our society came to be the way it is?
Why do we believe the things we believe?
Why do we behave the way we do?

See *Understanding Ideology: Terms & Ideas* (see Resource 3.2)
Look at the definitions for: society and social structures.
What are some of the groups or organizations in our society that make up the rules that we live by?
Introduce graphic *Social Structures* (see Resource 3.3) (Present it as an overhead with the outer elements missing.) Brainstorm to fill in the various sites within which ideology is constructed in our society.
Which of these institutions have the most influence in your life?

Look at the definitions for: ideology, taken-for-granted beliefs and dominant culture (see Resource 3.2 cont'd).
Look at *Characteristics of a Technocratic Ideology* (see Resource 3.4) as an example of one ideology.
How much influence do you think these ideas have in our society today?
Which ideas are common in society's way of thinking?
Historically speaking, when do you think these ideas began? What lead to this way of thinking?
What aspects of our modern society might encourage this way of thinking?
What would an ideology opposite to a technocratic ideology be like?
Do you think such an ideology exists or ever existed?
What would you call such an ideology?
What other ideologies exist in our society?
How much influence do you think these other ways of thinking have on our society today? e.g., Christian Ideology, Socially Critical Ideology, New Age Ideology
What is your personal ideology?

In small groups look at and discuss *Ideology and Taken-for-granted Beliefs* (see Resource 3.5). Why are the beliefs divided into groups the way they are?
Which group(s) in our society might hold these beliefs?
Do you agree of disagree with these beliefs?
Can you think of any other taken-for-granted beliefs of individuals or groups in our society?
What are your taken-for-granted beliefs?

Look at the definitions for: factors that influence power, marginalized, hegemony, oppression, thinking counter-hegemonically, social construction, empowerment, media culture (see Resource 3.2 cont'd).
Which factors contribute to having the most power in our society?
Is this stereotyping?
Are you a member of the dominant culture or marginalized by society?

Show the illustration *"Mom We've Been Discovered!"* (see Resource 3.6) as an example of counter-hegemonic thinking.
How is this an example of counter-hegemonic thinking? Whose point-of-view does it express? How is the statement "Mom, we've been discovered," ironic?
How does this view challenge the view that European explorers "discovered" new worlds?
Our concept of history is a human construction that can change. What other beliefs commonly held by our society are undergoing change? (e.g., our definition of marriage and family, the role of doctors in assisting suicide)
Can you think of any other examples of counter-hegemonic thinking?

What does all this have to do with media or advertising?
Look at the *Kellner Quote* (see Resource 3.7)
Do you agree or disagree with this statement?
What is the ideology of advertising? How do advertisers view the world?
What is the purpose of advertising? Who controls the media? Who benefits from advertising?
What are the taken-for-granted beliefs of the advertising industry?
e.g., Everyone has money to spend. Slim women are attractive. Attractive women are more valuable than unattractive women. Smoking is cool. If you buy our product you'll be happy. It's manly to drink beer.

Focus Activities:

Play the following games to re-energize, focus energy and begin exploring ideas (see Resource 6 *Games and Activities*):

Exchanging Sounds and Movements
Machines - Play one round of the game creating an "imaginary" machine, then increase complexity by creating machines based on "themes" such as society, media, power, advertising, etc.

Aliens - In small groups role play aliens and then present findings to the class in some creative format. A discussion to follow should focus on how our views of reality are affected by advertisements.

Devising:

1. Improvisation: In the same small groups formed for devising tableaux on the previous day, have participants improvise (see *Improvisation Popular Theatre & Process Drama Techniques* Resource 8.2) a short 3-5 minute scene based on the tableau created by their group. Work at developing characters, creating dialogue, a storyline and conflict. Encourage participants to change or add to the original story as needed. Keep improvisations simple, using minimal props, costumes or set pieces.

2. Popular Theatre: Present the scenes as works in progress to the entire group. Explore the issues raised by each scene using popular theatre techniques (see Resources 8.2). Use the techniques to look for alternative responses to the conflict. (Resource 8.1 "What is Popular Theatre?" is included as a reference for teachers/facilitators. Participants do not need to understand the concepts behind popular theatre in order to use it in the context of this unit.)

Journal Writing:

If time permits, allow participants to write in their journals. Ask participants to read the article *L.A. Zone* (see Resource 3.8) for homework.

Focus Questions For Journal Writing:

1. a) Briefly describe the scene that you created and performed today. What were you trying to say?
b) Describe the moment in the drama work that affected you the most. What made it effective?

2. Please comment on one or more of the following:
a) What did you like or dislike about the work we did today? How did it make you feel? What were some memorable moments in the discussion and in the drama? What did you learn about drama? What did you learn about ideology and power?
b) Which social structure has the most influence in your life? What are your taken-for-granted beliefs? How do these beliefs affect the decisions that you make?
c) What are the taken-for-granted beliefs of the media? How much influence does the media have in the way you live your life?
d) Describe some of the power relationships in your life in which you are either high or low status? How do you deal with them?
e) Did today's work remind you of a story from your life? Please share!

f) Comment on the *Kellner Quote* (see Resource 3.7) or comment on the article *L.A. Zone* (see Resource 3.8).

Closing:

Checkout: (see Resource 6) With regards to the work done so far, ask the question: "If you were a colour what colour would you be? Why?" Encourage each person to speak briefly in response to the question.

Day 3

The objective of today's session is to explore issues related to media advertising. We will examine the effects of advertising on the lives of teens and look at some alternative media messages. We will explore our own perspectives in relation to alternative media messages. We will become familiar with media technologies: photography and video. We will further explore issues related to our scenes using popular theatre techniques. We will photograph moments of the scenes we have devised towards creating media messages of our own.

Materials/Resources:

Games and Activities (Resource 6)
- 5 hard plastic balls
- prepare a cassette of music for music collage
-cassette player
- prepare cards with "as if" situations for *My Name Is*
Cherokee Morning Song (Resource 7)
- cassette player and music
Ads Spur Teen Smoking, Studies Show (Resource 4.1)
Utter Fool (see Resource 4.2)
'Light-hearted' Ads Help Teach Girls to Hate Their Bodies (see Resource 4.3)
Obsession for Women (see Resource 4.4)
- computers with Internet access (optional for Day 3)
- photography and video equipment with instruction booklets
- access to editing equipment if available
Photography/Video Techniques and Composition (Resource 4.5)
- a collection of print ads from magazines
- TV monitor and video camera connector cord
- cardboard frames (2'x 2.5' or 61x76cm) – one for each group
- film
Popular Theatre & Process Drama Techniques (Resource 8)
From Advertising to Subvertising (Resource 4.6)
- copies of *Assessment Tool: Presentations/Reports* (Resource 1.1b)

Warm-up Activities:

1. Introductory Games: Play a round of introductory games to continue with group building and skill development (see Resource 6 *Games and Activities*):

Ball Games
Masks
Music Collage

2. Song: Sing *Cherokee Morning Song* (see Resource 7) as a vocal warm-up.

Concepts/Exploration:

1. Discussion on Alternative Media Messages:

Read *Ads Spur Teen Smoking, Studies Show* (see Resource 4.1)
Do you agree that advertising affects teens' decisions to smoke?
Are there ads that specifically target teens? Which ones?
Look at samples of cigarette ads: Camel, Marlboro, Capri, Misty, Virginia Slim, etc.
Who are the target audiences for these ads?
Are there brands that teens prefer? Which brands do you smoke? Why do they prefer them?
Do you think that the regulation of cigarette ads would have any effect on reducing the number of teen smokers?
Do ads, which try to discourage teens from smoking, have any effect?
Give examples of anti-smoking messages, e.g., public interest ads, health promotions, Adbusters spoof ads

Look at the Adbusters' spoof ad *Utter Fool* (see Resource 4.2)
What is the message of this ad? Do you think this ad is effective?
(See also Adbusters Spoof ads related to tobacco available on-line at http://www.adbusters.org/spoofads/tobacco/).

Read '*Light-hearted' Ads Help Teach Girls to Hate Their Bodies* (see Resource 4.3)
Is the Special K slogan true in our society: The more a woman weighs the less she is perceived to be worth?
What is the Special K ad doing promoting a product that is 'light' and 'sensible' by admitting that our society discriminates against fat women?
Do you think the 7up ad is funny?
Is it fair to put down a fat woman in order to sell a product?
Can you see why some people might not find it funny?
Do you think teenage girls are obsessed with their bodies?
Do you agree that most teenage girls are dissatisfied with their bodies?
Do you think advertising plays a part in making girls hate their bodies?

Look at sample advertisements from mainstream fashion magazines.
How can ads affect girls' body image?
Do the women in these ads look anything like the average woman in the real world?
Do you agree that ads contribute to the problem of eating disorders amongst girls?
Does similar situation exist in advertisements portraying images of men?
Is there the same pressure in our society for men to look good as for women?
Do ads contribute to self-image problems amongst men?

Look at the Adbusters spoof ad *Obsession for Women* (see Resource 4.4)
What is the message of this ad? Do you think this ad is effective?
(See also Adbusters spoof ads related to fashion available on-line at http://www.adbusters.org/spoofads/fashion/).

2. Photography/Video Seminar: Have the photography and video equipment that participants will use for the project and their instruction booklets available. Look at instruction booklets to identify the parts of the camera. Discuss photography techniques and elements of composition: camera angle, camera distance, lighting, focus, line, frame, etc. (see *Photography/Video Techniques and Composition* Resource 4.5) Use sample ads to find appropriate examples of photography techniques and elements of composition. Use a video camera connected to a monitor to demonstrate on-camera editing techniques: fade in, fade out, jump cut, and/or, if technology is available demonstrate other editing techniques. Give participants time to experiment with equipment/technology.

Focus Activities:

Play the following games to re-energize and focus on improvisation (see Resource 6 *Games and Activities*):

Exchanging Sounds and Movements
My Name Is: Prepare cards with as if situations in advance.

Devising:

1. Popular Theatre: Continue with the devising of scenes from the previous day. In the same groups rework the scenes incorporating the participant responses where appropriate. Present scenes to the large group and use popular theatre techniques to further explore issues (see *Popular Theatre & Process Drama Techniques* Resource 8.2). Ask questions to focus ideas: What are trying to say? What is your message?

2. Photography: Give each group a camera and film. Participants will take a series of photographs of their scenes that capture the essence of what they want to say. They should plan the photographs before shooting them. Consider composition: frame, distance, lighting, etc. Provide one cardboard frame (2' x 2.5' or 61x76cm) to each group to help them in planning. Participants then take a

series of photographs of their scene. Each group member should take 3-5 photographs.
The film must be processed (by participants if facilities are available) or taken for processing so that the photos will be ready for use during the next session. Duplicate copies of photos may be needed.

Journal Writing:

If time permits, allow participants to write in their journals. Ask participants to read the article *From Advertising to Subvertising* (see Resource 4.6) for homework.

Focus Questions For Journal Writing:

1. a) Describe your scene. What are you trying to say? Describe the photographs your group took.
b) What issues that were raised either in discussion or in the drama work affected you the most? Explain.

2. Please comment on one or more of the following:
a) What did you like or dislike about the work we did today? How did it make you feel? What did you learn about drama? What did you learn about alternative media messages? What did you learn about video and photography?
b) What did you think about the opinions stated in the newspaper articles? Do you agree or disagree with any of these opinions? How does advertising affect your life?
c) What was our opinion of the Adbusters spoof ads? (see http://www.adbusters.org). Do they make any good points? Do you think these ads could influence people in making decisions about what to buy and how to behave?
d) Were the scenes we created realistic or unrealistic? Did we come up with any good solutions? What would you have done in any of the situations depicted in our scenes?
e) Did the work remind you of a story from your life? Please share!
f) Comment on the article *From Advertising to Subvertising* (see Resource 4.6).

Closing:

Checkout: (see Resource 6) With regards to the work done so far, ask the question: "If you were an animal, what animal would you be? Why?" Encourage each person to speak briefly in response to the question.

Day 4

The objective of today's session is to create media messages, from a critical perspective. We will look at examples of alternative media messages. We will use various creative techniques and technologies to create media messages of our own. We will create print ads and video commercials based on the scenes and issues explored during the previous sessions.

Materials/Resources:

Games and Activities (Resource 6)
- 5 hard plastic balls
- cassette player and music
- computers with Internet access (download the Quicktime program in advance to view uncommercials. A link to Quicktime is available on the Adbusters website http://www.adbusters.org)

Bad Aditude Ad Contest (Resource 5.1a)
Absolute Craze (Resource 5.1b)
- prepare slips of paper for *Slogans*
- computers and scanner if available
- paper, poster board, scissors, glue, markers, stencils, magazines, etc.

Storyboards (Resource 5.2)
Workshop Evaluation form (see Resource 5.3)
- copies of *Assessment Tool: Presentations/Reports* (Resource 1.1b)
- copies of *Assessment Tool: Portfolio Assessment* (Resource 1.2b)

Warm-up Activities:

1. Introductory Games: Play a round of introductory games to continue with group building and skill development (see Resource 6 *Games and Activities*):

> *Ball Games* – Try the most advanced version of this game where participants are moving to music while throwing and catching the balls as a test of their skills.
> *What are you doing?*

2. Song: Sing *Cherokee Morning Song* (see Resource 7) as a vocal warm-up.

Concepts/Exploration:

1. Subvertisements: Look at Adbusters spoof ads and uncommercials at http://www.adbusters.org/spoofads/ & http://www.adbusters.org/uncommericals/. You may have to download the Quicktime program in advance in order to view the uncommercials. A link to Quicktime is available on the Adbusters website.
Discuss spoof ads and uncommericials:
What do you see?

How do you interpret this?
What do you like or dislike?
In what ways are these ads/commercials critical of mainstream advertising?
Do you think the ads are effective?
Do you agree or disagree with their messages?

Look at student created spoof ads: *Bad Aditude Ad Contest* Resource 5.1a) and *Absolute Craze* Resource 5.1b) as inspiration for the ads participants will create.

Focus Activities:

Play the following games to re-energize, focus energy and continue exploring ideas (see Resource 6 *Games and Activities*):

Machines - Try the most advanced version of this game. Create an "issue" machine such as a media manipulation machine, a stereotyping machine or a dominant vs. marginalized culture machine.

Slogans - Prepare slips of paper with advertising slogans in advance.

Devising:

Participants create media messages, a print ad and a short (30 second to 1 minute) video commercial, based on the scenes they previously created.

1. Planning & Production of a Print Ad: Look at "How to Create Your Own Spoof Ad" on the Adbusters website: http://www.adbusters.org/printad/. Participants devise a slogan for their print ad, which conveys the message of their scene and design an image using one or more of the photographs they have taken. Encourage participants to think about their method of persuasion and work on the composition/layout of their ad. If technology is available, participants can scan photos and using image-editing software to enlarge, manipulate or add text to the image. They can use photos to create a collage image (see *Go Ahead Make My Values* Resource 3.1) for their print ad, draw an image based on a photo or use any creative format that is viable. Provide appropriate materials: paper, scissors, glue, markers, etc.

2. Planning & Production of a Video Commercial: Participants use their photographs to create a storyboard for a 30 second to 1 minute video commercial. Discuss the use of storyboards in planning a video (see *Storyboards* Resource 5.2). Participants should decide on audio: sound effects, music, dialogue to include on the storyboard. They should make decisions about composition: camera angle, camera distance, editing, etc. before shooting. Participants should take turns operating the video camera.
(see also "Make Your Own TV Ad For Under $2,000" on the Adbusters website: http://www.adbusters.org/uncommericals/ad)

3. Presentation: When print ads and commercials are completed each group presents their "portfolio" of work to the other groups. Use *Assessment Tool: Portfolio Assessment* (Resource 1.2b) for teacher evaluation and/or peer evaluation of each group's work.

Journal Writing:

Allow time for participants to write in their journals and then hand them in.

Focus Questions For Journal Writing:

1. a) Describe the media messages that you have created. What are you trying to say? How do you say it?
b) Comment on the media messages created by other groups.

2. Please comment on one or more of the following:
a) Comment on the work we did overall:
What did you like or dislike? How did it make you feel? What were the most memorable moments?
What did you learn about drama? What did you learn about advertising? What did you learn about media production?
Was the experience a valuable one? How will it help you in life? Will what you have learned have any influence on decisions that you make in the future?
b) What could we have done to make this a better learning experience for you?
c) Is there anything else you'd like to add?

Closing:

1. Workshop Evaluation: Complete the *Workshop Evaluation* form (see Resource 5.3) and hand in.

2. Checkout: (see Resource 6) Think of a metaphor for yourself and the part you've played in the work we've been doing. I'm like . . . Encourage each person to speak briefly in response.

Teaching Resources

Resource 1.1a)

COURSE COM1010: **PRESENTATION & COMMUNICATION 1**

Level: Introductory

Theme: Presentation

Prerequisite: None

Description: Students communicate information and ideas through the use of speech, body language and meaningful text, graphics, audio, video and/or animation.

Parameters: No specialized facilities are required. Students should have access to various media technologies (e.g., overhead projector, slide projector, computer, still and video cameras, VHS player).

Supporting Course: COM1020 Media & You

Curriculum and Assessment Standards

General Outcomes	Assessment Criteria and Conditions	Suggested Emphasis
The student will:	*Assessment of student achievement should be based on:*	
• describe the basic steps in the presentation process	• a multimedia presentation assignment, minimum of 3 to 5 minutes in length, aimed at an audience of peers, that: – demonstrates knowledge of steps in the presentation process	10
• apply knowledge of the presentation process to communicate information and ideas	– incorporates meaningful text, graphics, audio, video and/or animation	40
• demonstrate effective integration of one or more communication technologies in the presentation process (e.g., text, graphics, audio, video, animation)	– communicates information and/or ideas in a persuasive and engaging manner *Assessment Tool* *Presentations/Reports (COM1010–1)* *Standard* *A performance rating of 1 for each applicable task*	30

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COURSE COM1010: PRESENTATION & COMMUNICATION 1 (continued)

General Outcomes	Assessment Criteria and Conditions	Suggested Emphasis
The student will:	*Assessment of student achievement should be based on:*	
• evaluate presentations made by self and others, based on steps in the presentation process and effective technology integration	• through collaboration with teacher and peers, an evaluation of the presentation made by self and one peer *Assessment Tool* *Framework for Evaluating Presentations (COMFEP)* *Standard* *A completed evaluation of the presentation made by self and one peer; all sections of the framework to be completed for each evaluation*	20
• demonstrate basic competencies.	• observations of individual effort and interpersonal interaction during the learning process. *Assessment Tool* *Basic Competencies Reference Guide and any assessment tools noted above*	Integrated throughout

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COURSE COM1010: PRESENTATION & COMMUNICATION 1 (continued)

Concept	Specific Outcomes	Notes
	The student should:	
The Presentation Process	• incorporate the following steps into a process for making presentations: – know the information: • research the subject, detailed content and context of what is being communicated • make and review abbreviated notes prior to the presentation	Select information from appropriate primary and secondary sources. Discuss the advantages and disadvantages of various search strategies.
	– understand the audience: • research the age, background and interests of the audience • select information that is suitable for the audience	Take into account factors such as the size, age, gender, ethnicity and geographic location of the audience.
	– organize the presentation: • establish plans and timelines • select appropriate methods of delivery • research relevant content • establish a logical flow for content and activities • organize materials and equipment	Identify and discriminate between aspects of 'style' and 'content' in a presentation.
	– plan for the use of audio/visual aids: • identify potential audio/visual aids (e.g., photographs, pictures, slides, transparencies) • select for use audio/visual aids that support the presentation – practice making the presentation • speak clearly and confidently • emphasize/review the important points • use communication aids effectively	Apply principles of graphic design to enhance meaning and audience appeal.
	• present/communicate with a variety of audiences: – one on one – small group – classroom – media audiences (i.e., in front of a video camera) – student's union – community	The student should be encouraged to start at his or her 'comfort' level. For example, some students may be comfortable starting with the 'small group' presentation, others may choose to start 'one on one'.

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COURSE COM1010: PRESENTATION & COMMUNICATION 1 (continued)

Concept	Specific Outcomes	Notes
The Presentation Process (continued)	*The student should:* • respect the privacy and products of others, and cite sources of information when using copyright and/or public domain materials	Discuss the need for copyright legislation.
	• demonstrate responsible and ethical behaviour by working within school and community standards.	Explain issues involved in balancing the right to access information with the right to personal privacy.
Technology Integration	• explain the attributes of different communication technologies and how they can be used to enhance communication	Identify specific techniques used by media to elicit particular responses from an audience.
	• demonstrate how conceptual ideas can be converted into symbols, words and pictures for effective communication	
	• demonstrate how information can be emphasized through effective placement and the use of colour	
	• connect and use audio, video and/or digital equipment as required	Perform routine maintenance and management of personal files.
	• identify and apply safety procedures that are required for each of technology being used	Identify risks to health that result from improper use of technology.
	• demonstrate how one or more communication technologies can be used in combination with other processes to share information	Evaluation should include the student's own evaluation as well as other students' evaluation of the presentation(s). Students must be sure to 'critique', and not 'criticize' the presentations. Critique—make careful judgements about the merits and faults. Criticize—disapprove of, find fault with.
	• use appropriate images, sounds and/or music to support the communication process.	

D.6/ Communication Technology, CTS
(Revised 1999)

Introductory
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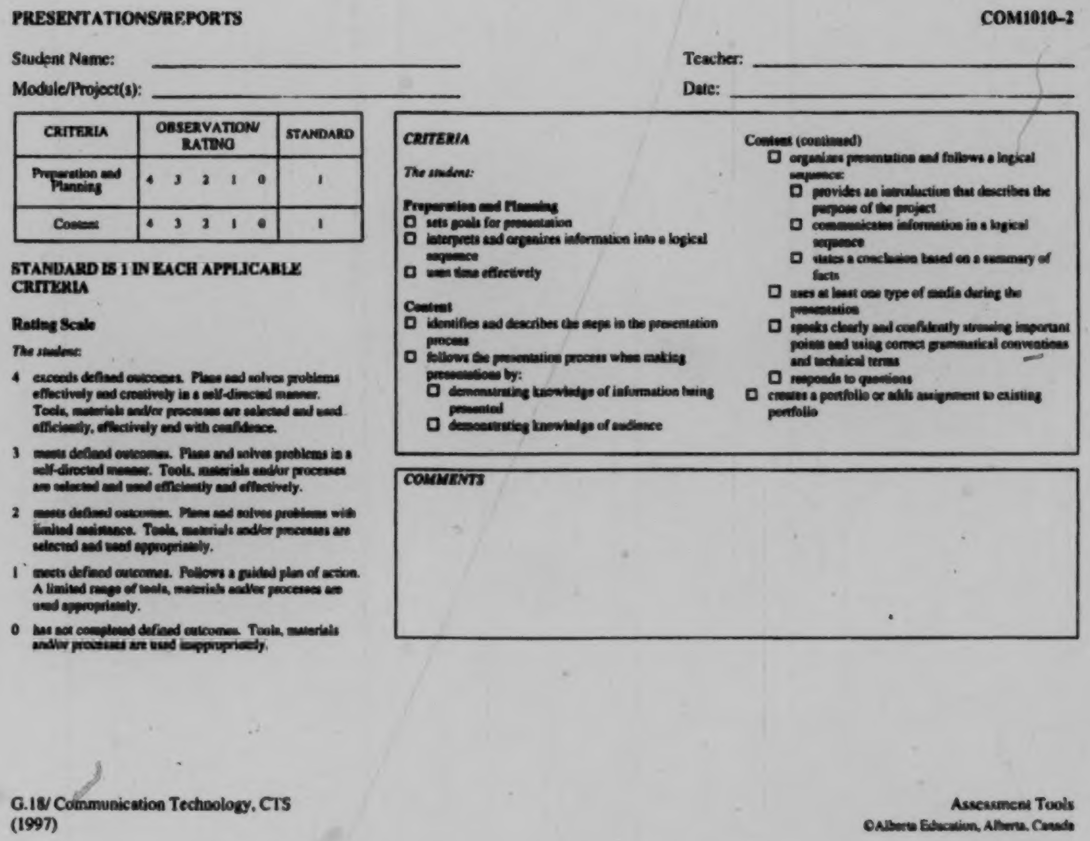
Resource 1.1b)



PRESENTATIONS/REPORTS **COM1010–2**

Student Name: ____________________ Teacher: ____________________

Module/Project(s): ____________________ Date: ____________________

CRITERIA	OBSERVATION/ RATING	STANDARD
Preparation and Planning	4 3 2 1 0	1
Content	4 3 2 1 0	1

STANDARD IS 1 IN EACH APPLICABLE CRITERIA

Rating Scale

The student:

4 exceeds defined outcomes. Plans and solves problems effectively and creatively in a self-directed manner. Tools, materials and/or processes are selected and used efficiently, effectively and with confidence.

3 meets defined outcomes. Plans and solves problems in a self-directed manner. Tools, materials and/or processes are selected and used efficiently and effectively.

2 meets defined outcomes. Plans and solves problems with limited assistance. Tools, materials and/or processes are selected and used appropriately.

1 meets defined outcomes. Follows a guided plan of action. A limited range of tools, materials and/or processes are used appropriately.

0 has not completed defined outcomes. Tools, materials and/or processes are used inappropriately.

CRITERIA

The student:

Preparation and Planning

- ☐ sets goals for presentation
- ☐ interprets and organizes information into a logical sequence
- ☐ uses time effectively

Content

- ☐ identifies and describes the steps in the presentation process
- ☐ follows the presentation process when making presentations by:
  - ☐ demonstrating knowledge of information being presented
  - ☐ demonstrating knowledge of audience

Content (continued)

- ☐ organizes presentation and follows a logical sequence:
  - ☐ provides an introduction that describes the purpose of the project
  - ☐ communicates information in a logical sequence
  - ☐ states a conclusion based on a summary of facts
- ☐ uses at least one type of media during the presentation
- ☐ speaks clearly and confidently stressing important points and using correct grammatical conventions and technical terms
- ☐ responds to questions
- ☐ creates a portfolio or adds assignment to existing portfolio

COMMENTS

G.18/ Communication Technology, CTS (1997)

Assessment Tools
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Resource 1.2a)

MODULE COM1020: MEDIA & YOU

Level: Introductory

Theme: Presentation

Prerequisite: None

Module Description: Students are provided with a hands-on introduction to the various segments of communication studies: presentation and communication, photography, print, and audio/video production.

Note: It is recommended that students, especially at the junior high level, take this module before proceeding to other Communication Technology modules.

Module Parameters: Access to specialized facilities or equipment such as still and video cameras, VHS players, some type of print production equipment and a computer.

Curriculum and Assessment Standards

Module Learner Expectations	Assessment Criteria and Conditions	Suggested Emphasis
The student will:	*Assessment of student achievement should be based on:*	
• identify and describe current media and materials	• a teacher-directed evaluation of the student's knowledge of various media, materials and processes	20
• use photographic, print and audio/video equipment to communicate ideas and information • prepare and deliver a presentation	• a portfolio consisting of – a photographic assignment in which quality and intent is either demonstrated or discussed – an audio/video assignment in which quality and intent is either demonstrated or discussed – a print assignment in which quality and intent is either demonstrated or discussed. *Assessment Tool* *Portfolio Assessment COM1020–1* *Standard* *Performance rating of 1 for each criteria*	70
	• a short oral and/or visual presentation where the student discusses his or her projects with his or her peers. *Assessment Tool* *Presentations/Reports COM1020–2* *Standard* *Performance rating of 1 for each criteria*	10

MODULE COM1020: MEDIA & YOU (continued)

Module Learner Expectations	Assessment Criteria and Conditions	Suggested Emphasis
The student will: • demonstrate basic competencies.	*Assessment of student achievement should be based on:* • observations of individual effort and interpersonal interaction during the learning process. *Assessment Tool* *Basic Competencies Reference Guide and any assessment tools noted above*	Integrated throughout

Concept	Specific Learner Expectations	Notes
	The student should:	
Process and Procedures	• given sample photographs, identify key characteristics of a good photograph; e.g.: – image is in focus – image is properly framed – intent is clear	Have students bring and discuss examples of communication products—music jackets, magazines, posters, photographs, videos, etc. Students may attempt to use a thematic approach to their projects; e.g., a business card, a poster and/or a video or print project may all be related to the same project. Use critiquing as a means to allow students to develop constructive criticism.
	• describe key characteristics of a good photograph in photo assignments	
	• where possible, demonstrate a variety of cameras and other photography equipment such as: – pinhole camera – photogram – Polaroid camera – Instamatic camera – Single Lens Reflex (SLR) camera – digital camera	
	• process film and make prints (Note: if processed commercially, discuss processes used to develop film and make prints)	
	• view and describe sample audio/video projects (professional and/or student projects) with respect to: – intent – project planning – storyboard – camera work – recording level	Encourage students to integrate presentations into their other classes and other community activities.

MODULE COM1020: MEDIA & YOU (continued)

Concept	Specific Learner Expectations	Notes
Process and Procedures (continued)	*The student should:* • produce a short audio/video project such as: – a commercial – an interview – a recorded message • analyze and describe sample print projects (professional and/or student projects) with respect to: – layout – elements/principles of design – clarity of message – techniques used • select a message (e.g., business card, poster, pamphlet, flyer, invitation) and design, print the message ensuring the: – layout follows the elements and principles of design – image is clean – message is clearly understood • identify and describe current and future media and materials • demonstrate responsibility and ethical behaviour by working within school and community standards.	

MODULE COM1020: MEDIA & YOU (continued)

Concept	Specific Learner Expectations	Notes
Presentation	*The student should:* • select one assignment and present it to the teacher and peer(s) • provide examples of feedback obtained on appropriateness and effectiveness of assignment based on: – how well the assignment met the objectives – technical quality – meeting of school and community standards • select and include work in a portfolio.	Students should present at least one project produced in this module. Their presentation may be to a small group or to the teacher to reduce stress. Use critiquing as a means to allow students to develop constructive criticism. Encourage students to integrate presentations into their other classes and other community activities. Activities and assignment should be brief as the intent of Media and You is to introduce the various areas in Communication Technology.

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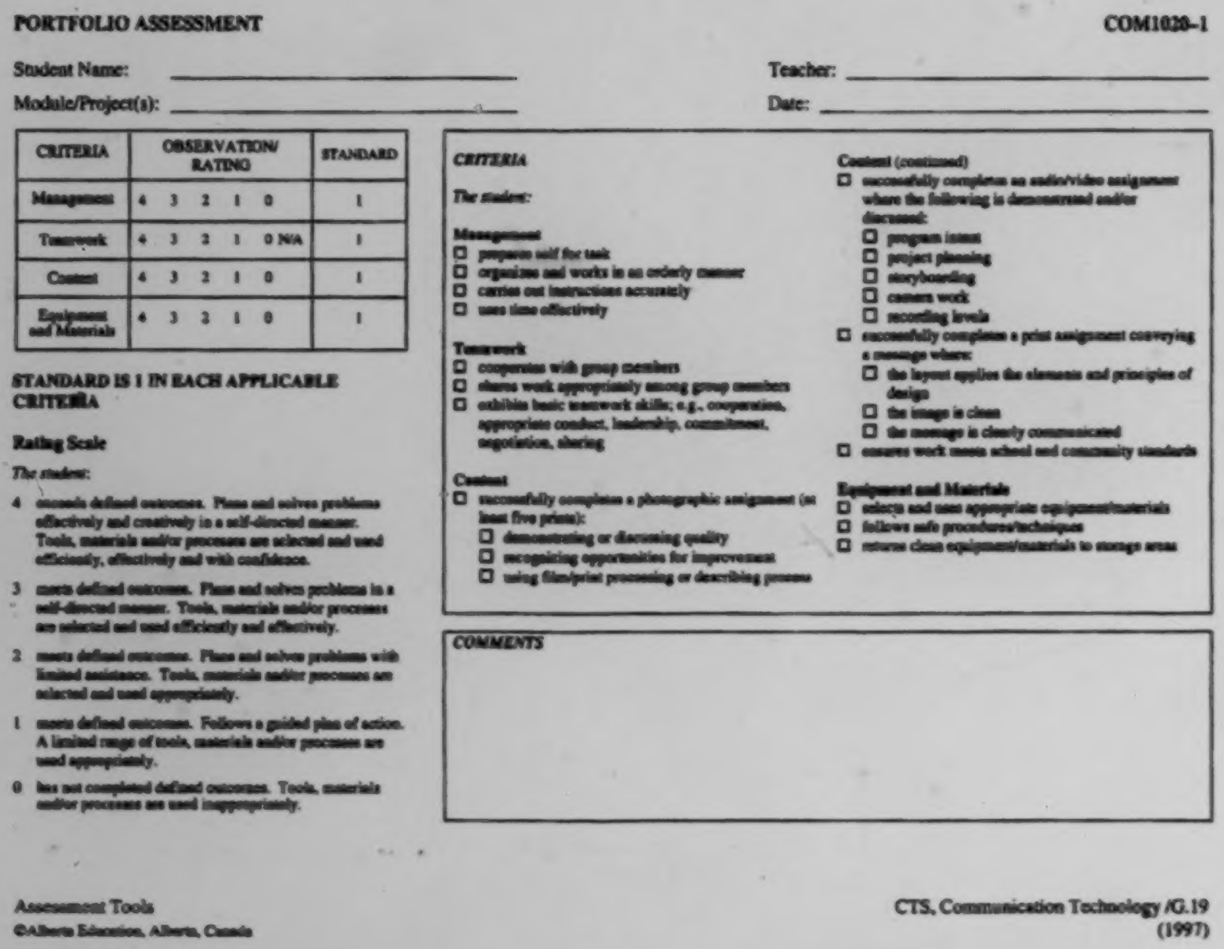
Resource 1.2b)



PORTFOLIO ASSESSMENT **COM1020-1**

Student Name: ______________________ Teacher: ______________________

Module/Project(s): ______________________ Date: ______________________

CRITERIA	OBSERVATION/ RATING	STANDARD
Management	4 3 2 1 0	1
Teamwork	4 3 2 1 0 N/A	1
Content	4 3 2 1 0	1
Equipment and Materials	4 3 2 1 0	1

STANDARD IS 1 IN EACH APPLICABLE CRITERIA

Rating Scale

The student:

4 exceeds defined outcomes. Plans and solves problems effectively and creatively in a self-directed manner. Tools, materials and/or processes are selected and used efficiently, effectively and with confidence.

3 meets defined outcomes. Plans and solves problems in a self-directed manner. Tools, materials and/or processes are selected and used efficiently and effectively.

2 meets defined outcomes. Plans and solves problems with limited assistance. Tools, materials and/or processes are selected and used appropriately.

1 meets defined outcomes. Follows a guided plan of action. A limited range of tools, materials and/or processes are used appropriately.

0 has not completed defined outcomes. Tools, materials and/or processes are used inappropriately.

CRITERIA

The student:

Management
- ☐ prepares self for task
- ☐ organizes and works in an orderly manner
- ☐ carries out instructions accurately
- ☐ uses time effectively

Teamwork
- ☐ cooperates with group members
- ☐ shares work appropriately among group members
- ☐ exhibits basic teamwork skills; e.g., cooperation, appropriate conduct, leadership, commitment, negotiation, sharing

Content
- ☐ successfully completes a photographic assignment (at least five prints):
  - ☐ demonstrating or discussing quality
  - ☐ recognizing opportunities for improvement
  - ☐ using film/print processing or describing process

Content (continued)
- ☐ successfully completes an audio/video assignment where the following is demonstrated and/or discussed:
  - ☐ program issues
  - ☐ project planning
  - ☐ storyboarding
  - ☐ camera work
  - ☐ recording levels
- ☐ successfully completes a print assignment conveying a message where:
  - ☐ the layout applies the elements and principles of design
  - ☐ the image is clean
  - ☐ the message is clearly communicated
- ☐ ensures work meets school and community standards

Equipment and Materials
- ☐ selects and uses appropriate equipment/materials
- ☐ follows safe procedures/techniques
- ☐ returns clean equipment/materials to storage areas

COMMENTS

Assessment Tools
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CTS, Communication Technology /G.19
(1997)

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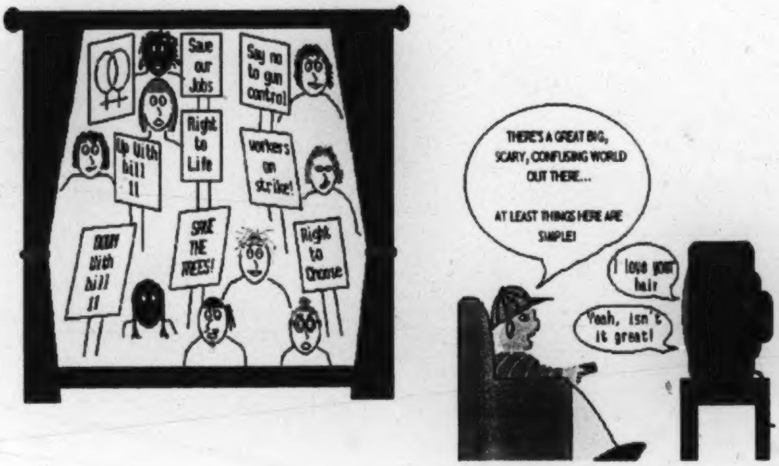
Resource 2.1


Save our Jobs
Say no to gun control
Right to Life
Up With bill 11
workers on strike!
DOWN With bill 11
SAVE THE TREES!
Right to Choose
THERE'S A GREAT BIG, SCARY, CONFUSING WORLD OUT THERE...
AT LEAST THINGS HERE ARE SIMPLE!
I love your hair
Yeah, isn't it great!

At Least Things Here Are Simple!

An original cartoon by Darrell Masuzumi

Resource 2.2

Exploring Media Advertising Through Popular Theatre

Project Overview

Drama/Popular Theatre:

- drama games
- role playing
- storytelling
- improvisation
- creating scenes
- using drama to explore:
    - your experiences
    - social issues/advertising

Media Literacy:

- discussion and activities
- critical thinking
- analyzing advertisements
- relationship between media and society
- Adbusters subvertisements: spoof ads & uncommercials

Media Production:

- work towards 2 credits in CTS: Communications Technology
    - Presentation & Communication 1
    - Media and You
- create your own advertising message
    - photography
    - print ads
    - video commercials
    - presentation

Resource 2.3

Goals & Objectives

- have fun
- be creative
- get to know your classmates & teachers
- share experiences & make connections
- gain a better understanding of the world in which we live
- learn to avoid media manipulation & become smarter consumers
- improve your critical thinking skills
- improve your presentation and communication skills
- gain skills and knowledge in drama, media literacy & media production
- earn credits
- gain some momentum for your ongoing work this semester

Resource 2.4

Tips for Collective Creation

The following ideas are important for working together as a group or collective:

Trust	• willingness to trust others • be trustworthy yourself • take care of each other
Confidentiality	• respect others' privacy • what goes on in the group stays in the group
Commitment	• give 100%; give it everything you've got • contribute ideas • use your mind, body and voice • participate fully
Listening	• listen to others and listen to yourself • be sensitive to what others are feeling • listen with your whole being • be aware of what's happening around you
Focus on the Group	• work with the group • avoid cliques or sticking with your friends • bring comments to the whole group • we're working towards a common goal
Personal Disclosure	• you will be asked to share your personal experiences with the group • stay within your own comfort zone
Willingness to Risk	• take chances (but don't be reckless) • try new things • don't be shy or afraid • don't be afraid to make mistakes or feel silly • risk = personal growth
Willingness to Question Your Beliefs	• recognize that we all have biases • respect others' beliefs • be open minded • be willing to change

All Offers are Co-owned	• personal experiences that are shared may be used by the group, anonymously • the group may change or adapt ideas
Willingness to Negotiate	• the process requires give and take • state your ideas and listen to others' • there is sometimes a need to reach agreement
Give and Accept Critique	• everything is open to critique • give constructive critique • don't take critique personally
Stay Focused on the Task	• concentrate on the activity • try your best • don't be distracted or distract others
Accept Offers	• everything can be an offer • don't block offers • don't judge ideas • trust your ideas and the ideas of others
Don't Always Go for the Laugh	• humour is good, but not always the best or most interesting solution • ideas don't have to be funny or clever
Have Fun	• be positive • make the most of the experience • encourage others • laugh with not at others
Permission to Dissent	• you are encouraged to participate • let us know about any physical limitations • if you are extremely uncomfortable with an an activity or issue you have the right to opt out

Resource 2.5

Deconstructing Advertisements: Terms & Ideas

Mass Media – Mass Media involves the communication of information to large numbers of people through television, radio, books, photography, magazines, newspapers, movies, music, computer technology and advertising. Today the media is highly commercial and technological.

Media Literacy – The media plays a very important part in our modern society. We want to be able to understand all forms of media in order to better understand the society we live in, and be critical of media messages in order to avoid being manipulated.

Advertising – Advertising is media used to sell a product or deliver a message including radio and television commercials and print ads found in magazines, newspapers, flyers in the mail, on billboards and other outdoor signs, on public transit and even on clothing and bags.

Consumer Culture – Being consumers (people who buy stuff) is an important part of our North American culture.

Deconstructing Ads – Deconstructing an ad means analyzing, taking apart or becoming aware of the logic behind an advertisement: how it was put together, how it tries to get your attention, what it is trying to say.

Manipulative – Advertising is sometimes accused of trying to manipulate us, to influence, control or trick us into buying products.

Gimmick – A gimmick is a trick or scheme to get attention; e.g.,, advertising often uses sex to sell products.

Subtext – The subtext of an ad is the underlying message of the ad.

Advertising Claims – Ad claims provide information about the product, get your attention by describing how it is made, by explaining its features and benefits, by reporting test results from experiments with the product; e.g.,, An ad for a cleaning product might claim it is 30% stronger than other products. (See Resource 2.7 for more on ad claims.)

Weasel Words – Product claims often include words that sound convincing but don't really mean anything such as "virtually," "helps," "can be," "includes," e.g., An ad for a drink might say, "Has real fruit goodness," but does it have any real fruit? Or an ad for a breakfast cereal might say, "It's part of a nutritious breakfast," but maybe the milk is the nutritious part.

Advertising Appeals – Many ads try to get your attention through your emotions. They stir your desires, dreams, beliefs and fears, such as your desire to be loved or to fit in, your desire for health, to look young, to be successful, your need to feel safe; e.g., A car ad might appeal to your sense of adventure or your desire for luxury. (See Resource 2.8 for more on ad appeals.)

Stereotype – When a person is described in terms of being a member of a group all sharing the same characteristics. An oversimplified opinion of a person; e.g., Blonds are dumb. Boys are better at math than girls. Men don't cry. White men can't jump.

Objectification – Ads sometimes treat a person as if he/she were an object.

Fantasy world – Advertising often portrays a world or situation that isn't real or true to life.

Logo – A symbol or design associated with a product.

Slogan – A catchy phrase associated with a product. e.g.,, Nike – Just do it!

Jingle – A tune or song associated with a product.

Placement of Product – Where the product or name of the product appears in the ad. How big or small it is.

Image - The sort of personality or lifestyle that is associated with the product and how it relates to the consumer's self-image.

Target Audience - To whom the ad is directed. To whom does the advertiser want to sell the product?

Resource 2.6

Aristotle's Persuasive Discourse Model

Aristotle lived in ancient Greece. In his society the art of public speaking was highly valued. Successful speakers could persuade their audiences to believe what they said. Aristotle believed that there were three basic ways that speakers could persuade their listeners.

Example: How could I persuade someone to quit smoking?

Ethical persuasion focuses on the power of the speaker. How trustworthy is the speaker? If the speaker can be trusted, the message can be trusted. This method of persuasion relies on the image of the person speaking.

Example: I smoked for 10 years and I managed to quit. It wasn't easy, but it was worth it. You can do it too!

Pathetic persuasion argues that something is either good or bad for you. It focuses on your emotions. It wants you to feel rather than think.

Example: My grandfather died of lung cancer. It was a slow and painful death. I wish you would quit smoking. I care for you and I don't want the same thing to happen to you.

Logical persuasion uses arguments of reason. It attempts to show that the claims are true and make sense.

Example: Medical evidence shows that smoking causes cancer, heart disease and emphysema. It's a dirty and expensive habit. You know that this is true. Why don't you quit?

Advertising uses persuasion very similar to Aristotle's. If you know how advertisements and commercials work you won't be persuaded to buy something you don't want to buy. If you can learn to analyze advertising for the type of persuasion it uses, you will be able to make better decisions and become better consumers.

Adapted with permission from the author Jim Parsons. Parsons, J. & Sanford, K. (1994). Playing with language. Edmonton, AB: Les Editions Duval Inc., p187-188.

Resource 2.7

Advertising Claims

1. Weasel words
An advertisement uses words that are meaningless or unclear.

2. Water is wet
An ad says something about a product that is true of any such product.

3. Scientific facts
An ad gives facts and numbers to impress the consumer.

4. Endorsements
An ad uses famous people or an expert or just ordinary folk to promote a product.

5. The question
An ad asks you a question. The answer favours the product.

6. We're better
An ad may claim to be new and improved or better than before or better than the competition.

7. We're unique
An ad claims that the product is different from others and special.

8. We're reliable
An ad may claim to be trustworthy, to have a long track record.

9. Will benefit you
The product will help you save time or money or promises better health, prompt relief or safer living.

10. Bandwagon
An ad may suggest that everyone is doing it, so you should do it too.

Resource 2.8

Advertising Appeals

1. Special Consumer
An ad flatters the consumer.

2. You deserve it
You should buy this product because you deserve a reward.

3. You'll be loved
If you buy this product you will be loved, wanted or needed by others.

4. You'll fit in
If you buy this product you will fit in with whichever crowd you want.

5. For your lifestyle
This product fits in perfectly with your kind of lifestyle: healthy, free, busy, etc.

6. For your image
This product fits with your image: youthful, successful, hip, sporty, classy, etc.

7. Snob appeal
This product will show people that you are superior.

8. Security
If you buy this product you will feel safe and not have to worry anymore.

9. Family
This product will strengthen your family and your home.

10. Patriotism
By buying this product you are fulfilling a responsibility to your country.

Resource 2.9

Ad Slogans

You've come a long way baby.

The fragrance of desire.

Sometimes prevention is the only medicine.

What do you want most from coffee?

Leaves dishes virtually spotless.

Orange you smart.

Only in Canada you say . . . pity!

There's something for everyone at Joe's Place.

Easy off has 33% more cleaning power.

Me and the boys and our fifty.

Don't leave home without it.

Elvis Stojko for Roots.

You deserve a break today.

Master Dutch brewers since 1615.

Mobile, the detergent gasoline.

No caffeine. Never had it. Never will.

For the rare few who appreciate the truly extraordinary.

Only Zenith has Chromacolour.

It is what it was and more.

Home of the handyman.

Resource 2.10

Advertising Quotes

"Advertising nourishes the consuming power of men. It sets up before a man the goal of a better home, better clothing, better food for himself and his family. It spurs the individual exertion and greater production."
Winston Churchill, former British Prime Minister
(in Carpenter, 1989, p. 151)

"Ads are really doing their work when you don't notice them."
Marshall McLuhan, Canadian communications expert
(in Ontario Ministry of Education 1989, p. 173)

"The purpose of advertising in our capitalistic system is to educate and inform people so they can make a choice."
Sue Feldman, Research Director for American Express Canada, Inc.
(in Carpenter, 1989, p. 151)

"The trouble with most advertising is that it insults the intelligence of the public and bores you to death."
David Ogilvy, advertising executive
(in Carpenter, 1989, p. 151)

"Advertising sells ourselves to ourselves."
Judith Williamson, advertising analyst
(in Duncan 1988, p. 303)

"A TV ad can be offensive, silly, annoying and exaggerated, yet it can still accomplish its ultimate goal of making people buy."
Erich Fromm, psychoanalyst
(in Carpenter, 1989, p. 151)

"Everyone has a button. If enough people have the same button, you have a successful ad and a successful product."
Jerry Della Femina, advertising executive
(in Duncan 1988, p. 279)

Page 98 has been removed due to copyright restrictions. The information removed was the first page of the article Resource 2.11 – Serious Ads. The original source of the material is: Rank, H. (1993). Serious Ads and Other Channel Grazing Hazards. Adbusters: Journal of the Mental Environment, 2(4), 42-43.

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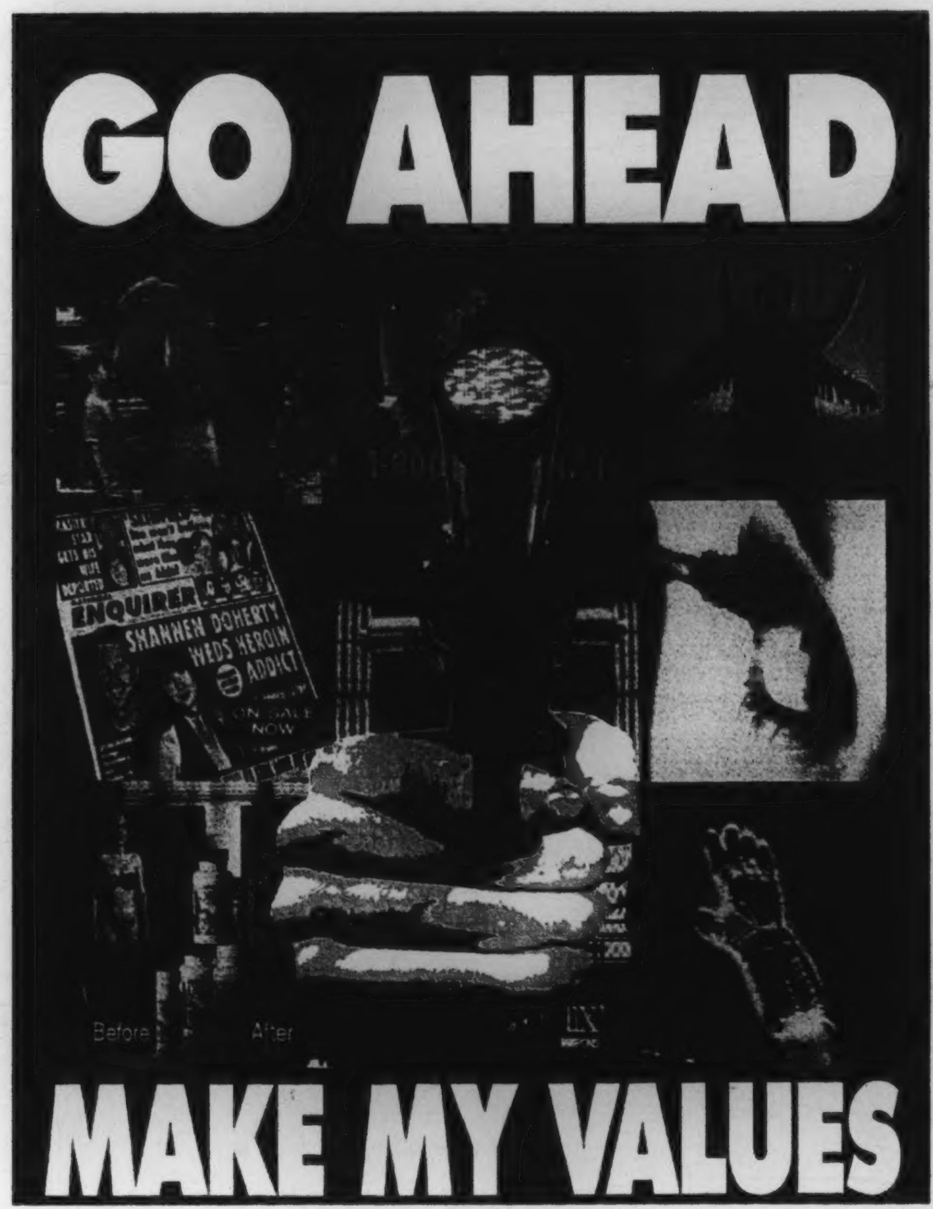
Resource 3.1


GO AHEAD
ENQUIRER
SHANNEN DOHERTY WEDS HEROIN ADDICT
ON SALE NOW
Before
After
MAKE MY VALUES

Reprinted with permission from Adbusters Media Foundation.
Lasn, K. & Reeves, J. (Eds.) (1994). Go ahead make my values. Adbusters: Journal of the Mental Environment, 3(1), (Suppl. Big Noise) inside cover.

Resource 3.2

Understanding Ideology: Terms & Ideas

Society – Society is the way that human beings live together in groups including their relationships, culture and institutions.

Social institutions/structures – Our society is made up of organisations or groups in to which we belong that tell us how to behave and what to believe.

Ideology – Ideology is a set of beliefs or social practices that shape our views of the world - the roles of men and women, the importance of government, discipline in schools. We use these ideas to define happiness, success, right and wrong.

Taken-for-granted beliefs – Taken-for-granted beliefs are ideas that we accept without really thinking about them.

Dominant ideology or Dominant culture – The dominant ideology is the ideas, practices and beliefs that have the most power, control or influence in our society.

Factors that influence power – Factors that influence who has power in our society include: social class/money (e.g., working class, middle class, upper class) race or ethnicity, gender (male or female), sexual orientation, age and ability.

Marginalized – People or groups are marginalized if they are seen to be outside the dominant culture and have little power in our society.

Hegemony – Hegemony exists when the dominant culture has power, not by force, but by general agreement. In this way even the people who are hurt by these beliefs sometimes accept them without thinking.

Oppression – Hegemony oppresses or keeps down the people who are outside of the dominant culture.

Thinking counter-hegemonically – Thinking counter-hegemonically is thinking critically about or differently than the dominant ideology.

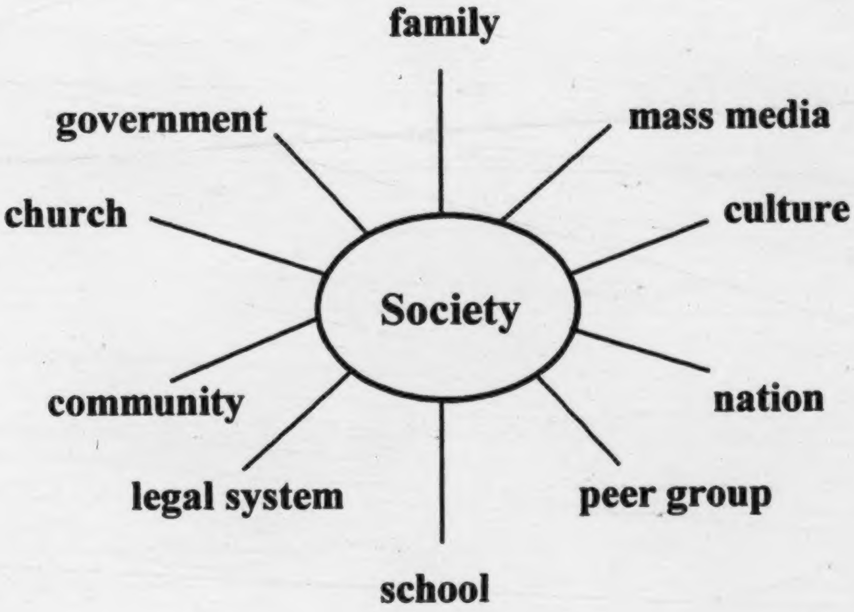
Social Construction – Ideologies are constructed by our society. An ideology serves the specific interests of a group. Since ideologies are constructed they can also change. Even the dominant ideology is challengeable.

Empowerment – Getting back our power by becoming aware of power structures in our society can lead to empowerment of marginalized individuals or groups.

Media culture – the media is one way that ideology is communicated. The media plays a role in educating us about what to think, feel, believe, fear and desire.

Resource 3.3

Social Structures


family
government
mass media
church
culture
Society
community
nation
legal system
peer group
school

Resource 3.4

Characteristics of a Technocratic Ideology

Outlook	Key Concepts	Examples
- attitude to nature	- domination - exploitation	- conquest of the wild - urbanization - industrialization - extinction of species
- attitude to self	- individualism - self-centeredness	- "me first" mentality - do your own thing - you only live once
- attitude to others	- competition - control - exploitation	- being better - comparing yourself to others - getting your own way - profiting at others expense
- attitude to knowledge	- science & technology - specialization - usefulness	- facts are valued - the experts know best - how can this make life better or easier
- concept of success	- materialism - status	- the importance of salary and possessions - climbing the ladder
- concept of progress	- growth - materialism	- unlimited possibility - more is best
- attitude to scale/size	- mass society	- bigger is better - size matters
- attitude to processes	- efficiency	- mass production

Adapted with kind permission from the author Christine Hoepper (who acknowledges B.A. Hoepper for the original concept).

Hoepper, C. (1991). Empowering senior students through a critically reflective approach to issues based drama. The Nadie Journal, 15(2), 30-33.

Resource 3.5

Ideology and Taken-for-Granted Beliefs

Below is a list of beliefs. Note that the list is divided into groups. What is the basis for the division? Why are the beliefs in the same group put together? Why are they separated from the other groups or beliefs? Which group in our society, past or present, might believe this?

Group A
1. All adults should have the right to vote.
2. Doctors must be paid more than bus drivers.
3. A car is one of the most important possessions of a modern adult.

Group B
4. A woman's place is in the home.
5. Children should be seen but not heard.
6. A husband and father is the head of the household.

Group C
7. Women should not have the right to vote, own property, or go to university.
8. Other races are inferior to white people in intellect and morals.
9. Only men who own land should have the right to vote.

Group D
10. Homosexuality is a disease that can be cured.
11. Sex before marriage is wrong.
12. Women should not be able to be priests.

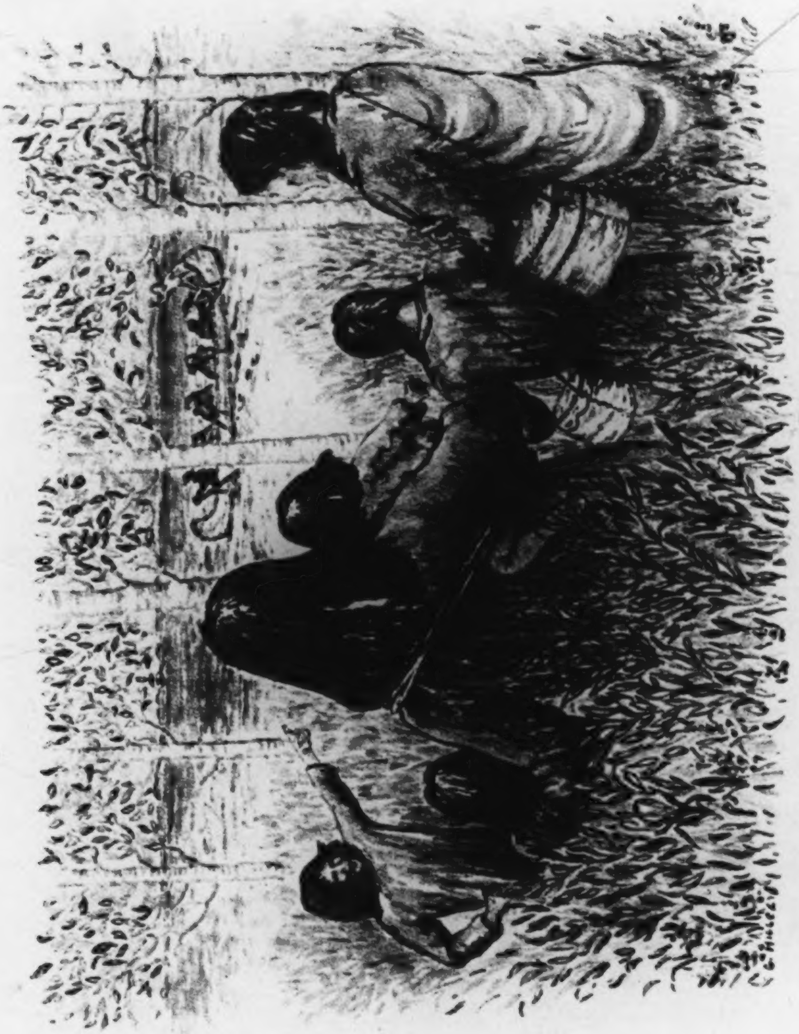
Group E
13. Animals should not be killed for meat, fur or scientific experiments.
14. It's better to ride a bicycle or take a bus rather than drive a car.
15. More of our tax dollars should go towards recycling.

Group F
16. A school must have a principal.
17. 50% is a pass mark.
18. English, Math and Science are core subjects.

Group G
19. Success is measured by profit.
20. There is always room for expansion.
21. To survive you have to be better than the competition.

Adapted with kind permission from the author Christine Hoepper (who acknowledges B.A. Hoepper for the original concept).
Hoepper, C. (1991). Empowering senior students through a critically reflective approach to issues based drama. The Nadie Journal, 15(2), 30-33.

Resource 3.6



"Mom, we've been discovered!"

Reprinted with permission from the Dene Cultural Institute.
Dene Cultural Institute, (1989). Dehcho: "Mom, we've been discovered!" Yellowknife, NT: Government of the Northwest Territories. [booklet]. (Available from P.O. Box 3054, Hayriver, NT X0E 1G4)

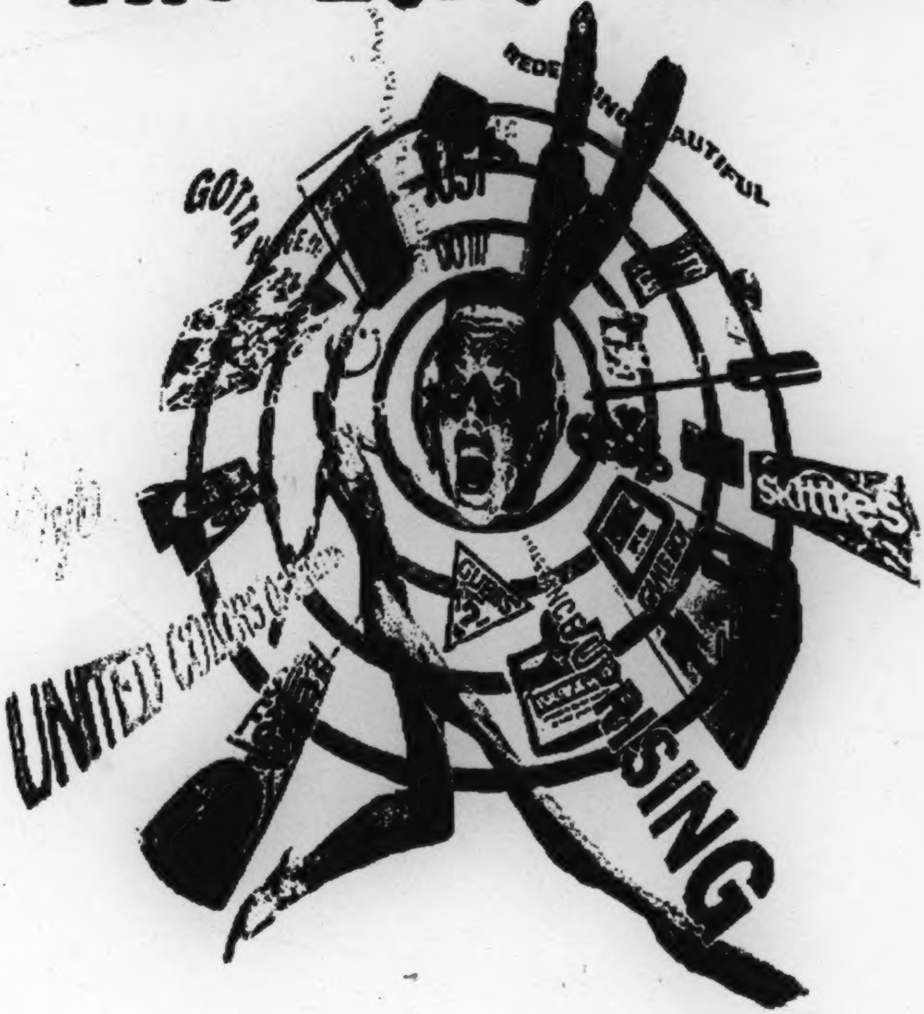
Resource 3.7

"Radio, television, film and the other products of the culture industries provide the models of what it means to be male or female, successful or a failure, powerful or powerless. Media culture also provides the materials out of which many people construct their sense of class, of ethnicity and race, of nationality, of sexuality, of "us" and "them." Media culture helps shape the prevalent view of the world and deepest values: it defines what is considered good or bad, positive or negative, moral or evil . . . For those immersed from cradle to grave in a media and consumer society, it is therefore important to learn how to understand, interpret, and criticize its meanings and messages. Learning how to read, criticize and resist media manipulation can help individuals empower themselves in relation to dominant media and culture."

Douglas Kellner
(Kellner, 1995, p. 4)

Resource 3.8

The L.A. Zone


GOTTA
REDE
AUTIFUL
JUST
DO IT
skittles
GUESS
UNITED COLORS OF
RISING

he was bitchy, pissed off, and didn't know why. Nothing was terribly bad and everything looked quite promising — damned good, in fact. But she hadn't found that climax that she was always looking for in people, drugs, food, sex, books, magazines, TV, clothes, shoes and all those facial and body remedies promising to make her feel better. Would that next CD make her sing? Would those new shoes put a spring in her step? How had this happened? She was falling, falling into the L.A. Zone.

Spreading out from the glitz and glamour of Los Angeles, steeped in silver scre[illegible], the wave of malaise across countries is growing. And [illegible] name is ... CONSUMERISM.

R.E.M. blasts over the stereo. The only people who have dared to go outside are sitting on their porch in West Hollywood, drinking beer and listening to a song that predicts the end of the world. Two young white men are preparing to go into the war zone in their Jeep, armed with only their expensive cameras and some extra beer. They are scared and excited by the idea of entering the terrorized community. Is it right or is it wrong?

The orange skies begin to fill with smoke clouds as the Channel 4 News helicopter shoots its live coverage of a man being pulled from his truck and beaten to a bloody pulp. The episode reminds one of Orwell's 1984 in which comatose citizens watch the live coverage of a violent but "successful" manhunt throughout the metropolis.

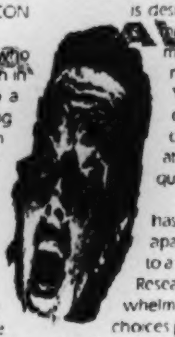
In this land without history, we have suddenly woken to the fact that we are not immune to change, revolution or danger.

We are becoming aware of the en[illegible] power of the media, the government and the [illegible] and we realize that so much power has slowly been taken away from us, the masses. The lo[illegible] of heroes, a decline in the quality of education, [illegible] breakdown of the family and the absence of [illegible] have left the masses with only one escape — consumption. However, capitalism exploits the lower class. So it is the lower class that is hit hardest with the anxiety and frustration of being unable to take part in the favorite American pastime of consumption. It is this frustration that fuels riots and permits looting. Alexis de Tocqueville was correct when he said America displays a "restlessness amidst abundance." We A[illegible] w[illegible]ndless energy, never attaining as m[illegible] a[illegible] de[illegible].

The[illegible] b[illegible] the lootings that took place all across Am[illegible]a aft[illegible] trial of Rodney King were a result of [illegible] te[illegible] as well as economic tensions. The riots were expressions [illegible] anger and frustration by people who have be[illegible] acquire the carrots dangled in front of them.

The art of persuasion is inescapable. It is present everywhere we turn. Yet, our schools continue to be neglected and are therefore unable to counterbalance the powerful weapons of influence used by consumer culture.

The goal of propaganda is to teach non-factual information, or to make opinion appear as fact. Propaganda is designed to make one conclusion appear [illegible]reasonable than another, and thus it may sometimes involve withholding material [illegible]cable to the opposing side. Viewed in this way, much of what we call persuasive advertising, presidential campaign speeches and the defence attorney's appeals to juries comes close to qualifying as propaganda.



In fact, the persuasive consumer culture has left the American people anxious and apathetic as well as uneducated. According to a recent study by the American Institute for Research, Americans say they are overwhelmed, even paralyzed, by the number of choices pressed upon them. "As social scientists, we know that with an increase in choices, people tend to become more anxious," institute president Dr. David A. Goslin told the New York Times March 2, 1990.

Anxiety is only one symptom of the growing emptiness lurking in mass society.

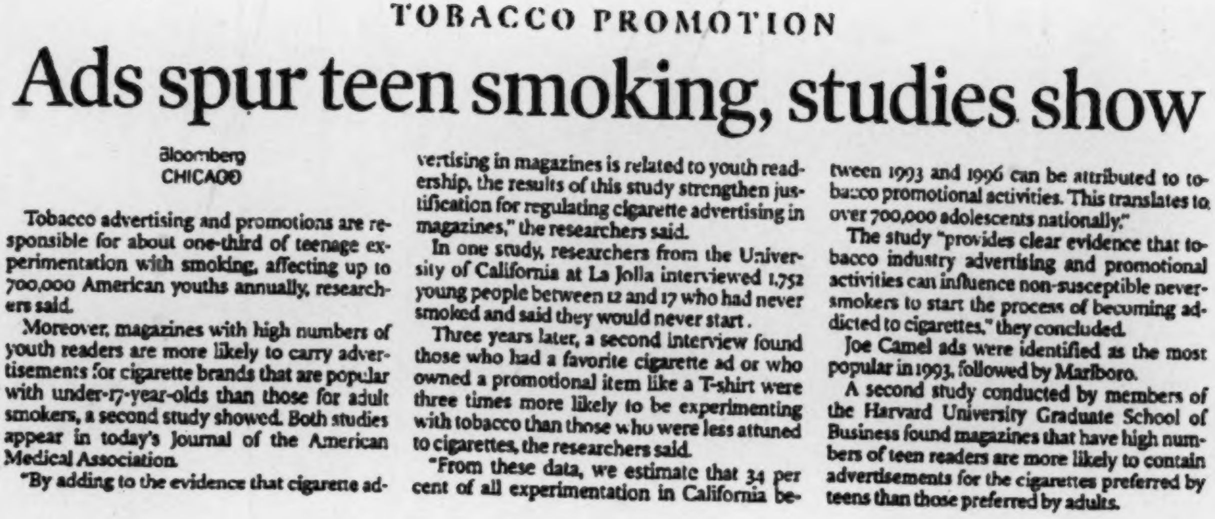
"There is a misunderstanding by marketers in our culture about what freedom of choice is," said Todd Gitlin, a University of California sociology professor who has written numerous books on the impact of mass media. [illegible] equated with multiplying choice. This is a misconception. If you have infinite choice, people are reduced to passivity."

Apathy, boredom, anger, frustration ... welcome to the L.A. Zone.

Margaret Yen, herself a veteran of the Yarmo Zone — a retail entertainment firm — is currently completing her master's degree in communications management.

Reprinted with permission from Adbusters Media Foundation.
Yen, M. (1993). The L.A. zone. Adbusters: Journal of the Mental Environment, 2(4) (Suppl. Big Noise) 4-5.

Resource 4.1



TOBACCO PROMOTION

Ads spur teen smoking, studies show

Bloomberg
CHICAGO

Tobacco advertising and promotions are responsible for about one-third of teenage experimentation with smoking, affecting up to 700,000 American youths annually, researchers said.

Moreover, magazines with high numbers of youth readers are more likely to carry advertisements for cigarette brands that are popular with under-17-year-olds than those for adult smokers, a second study showed. Both studies appear in today's Journal of the American Medical Association.

"By adding to the evidence that cigarette advertising in magazines is related to youth readership, the results of this study strengthen justification for regulating cigarette advertising in magazines," the researchers said.

In one study, researchers from the University of California at La Jolla interviewed 1,752 young people between 12 and 17 who had never smoked and said they would never start .

Three years later, a second interview found those who had a favorite cigarette ad or who owned a promotional item like a T-shirt were three times more likely to be experimenting with tobacco than those who were less attuned to cigarettes, the researchers said.

"From these data, we estimate that 34 per cent of all experimentation in California between 1993 and 1996 can be attributed to tobacco promotional activities. This translates to over 700,000 adolescents nationally."

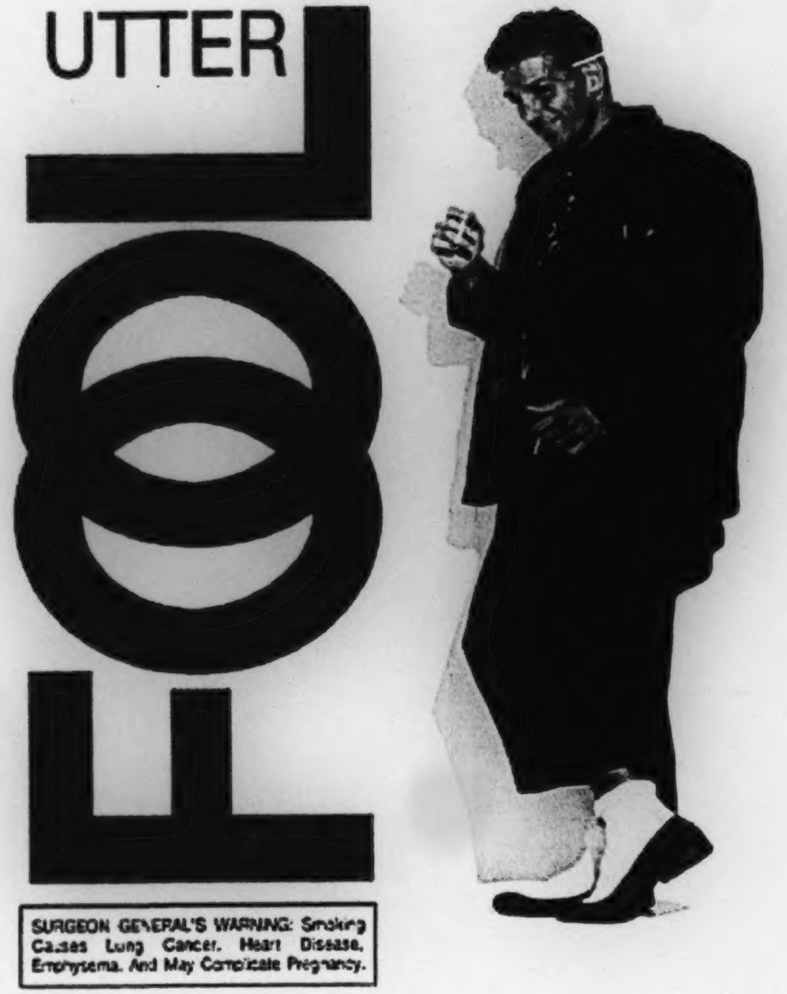
The study "provides clear evidence that tobacco industry advertising and promotional activities can influence non-susceptible never-smokers to start the process of becoming addicted to cigarettes," they concluded.

Joe Camel ads were identified as the most popular in 1993, followed by Marlboro.

A second study conducted by members of the Harvard University Graduate School of Business found magazines that have high numbers of teen readers are more likely to contain advertisements for the cigarettes preferred by teens than those preferred by adults.

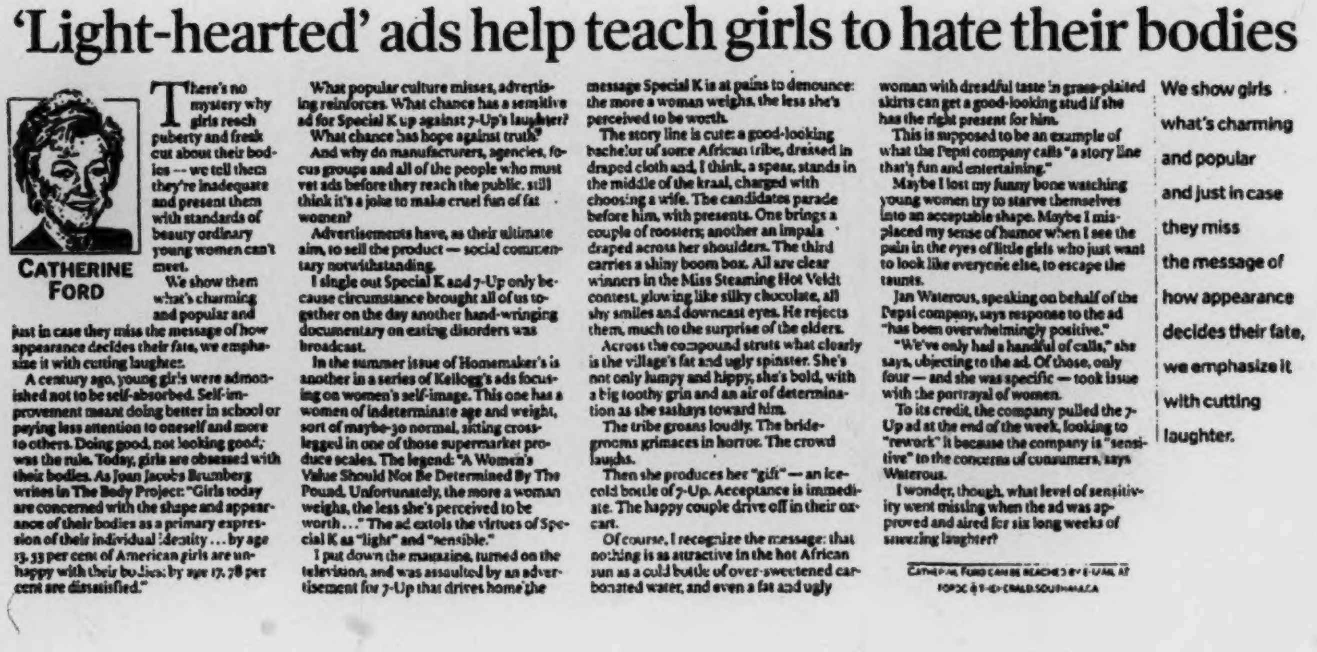
Reprinted with permission from Bloomberg News.
Bloomberg News (1998, February 18). Ads spur teen smoking, studies show. Calgary Herald, p. A4

Resource 4.2


UTTER
FOOL
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Reprinted with permission from Adbusters Media Foundation.
Adbusters Media Foundation (Producers), Shoebridge, P. (Website manager). (2000). Adbusters culture jammers headquarters [On-line]. Available HTTP: http://www.adbusters.org/spoofads/tobacco/fool/

Resource 4.3



'Light-hearted' ads help teach girls to hate their bodies

CATHERINE FORD

There's no mystery why girls reach puberty and freak out about their bodies — we tell them they're inadequate and present them with standards of beauty ordinary young women can't meet.

We show them what's charming and popular and just in case they miss the message of how appearance decides their fate, we emphasize it with cutting laughter.

A century ago, young girls were admonished not to be self-absorbed. Self-improvement meant doing better in school or paying less attention to oneself and more to others. Doing good, not looking good; was the rule. Today, girls are obsessed with their bodies. As Joan Jacobs Brumberg writes in The Body Project: "Girls today are concerned with the shape and appearance of their bodies as a primary expression of their individual identity . . . by age 13, 53 per cent of American girls are unhappy with their bodies; by age 17, 78 per cent are dissatisfied."

What popular culture misses, advertising reinforces. What chance has a sensitive ad for Special K up against 7-Up's laughter?

What chance has hope against truth?

And why do manufacturers, agencies, focus groups and all of the people who must vet ads before they reach the public, still think it's a joke to make cruel fun of fat women?

Advertisements have, as their ultimate aim, to sell the product — social commentary notwithstanding.

I single out Special K and 7-Up only because circumstance brought all of us together on the day another hand-wringing documentary on eating disorders was broadcast.

In the summer issue of Homemaker's is another in a series of Kellogg's ads focusing on women's self-image. This one has a women of indeterminate age and weight, sort of maybe-30 normal, sitting cross-legged in one of those supermarket produce scales. The legend: "A Women's Value Should Not Be Determined By The Pound. Unfortunately, the more a woman weighs, the less she's perceived to be worth . . ." The ad extols the virtues of Special K as "light" and "sensible."

I put down the magazine, turned on the television, and was assaulted by an advertisement for 7-Up that drives home the message Special K is at pains to denounce: the more a woman weighs, the less she's perceived to be worth.

The story line is cute: a good-looking bachelor of some African tribe, dressed in draped cloth and, I think, a spear, stands in the middle of the kraal, charged with choosing a wife. The candidates parade before him, with presents. One brings a couple of roosters; another an impala draped across her shoulders. The third carries a shiny boom box. All are clear winners in the Miss Steaming Hot Veldt contest, glowing like silky chocolate, all shy smiles and downcast eyes. He rejects them, much to the surprise of the elders.

Across the compound struts what clearly is the village's fat and ugly spinster. She's not only lumpy and hippy, she's bold, with a big toothy grin and an air of determination as she sashays toward him.

The tribe groans loudly. The bridegrooms grimaces in horror. The crowd laughs.

Then she produces her "gift" — an ice-cold bottle of 7-Up. Acceptance is immediate. The happy couple drive off in their ox-cart.

Of course, I recognize the message: that nothing is as attractive in the hot African sun as a cold bottle of over-sweetened carbonated water, and even a fat and ugly woman with dreadful taste in grass-plaited skirts can get a good-looking stud if she has the right present for him.

This is supposed to be an example of what the Pepsi company calls "a story line that's fun and entertaining."

Maybe I lost my funny bone watching young women try to starve themselves into an acceptable shape. Maybe I misplaced my sense of humor when I see the pain in the eyes of little girls who just want to look like everyone else, to escape the taunts.

Jan Waterous, speaking on behalf of the Pepsi company, says response to the ad "has been overwhelmingly positive."

"We've only had a handful of calls," she says, objecting to the ad. Of those, only four — and she was specific — took issue with the portrayal of women.

To its credit, the company pulled the 7-Up ad at the end of the week, looking to "rework" it because the company is "sensitive" to the concerns of consumers, says Waterous.

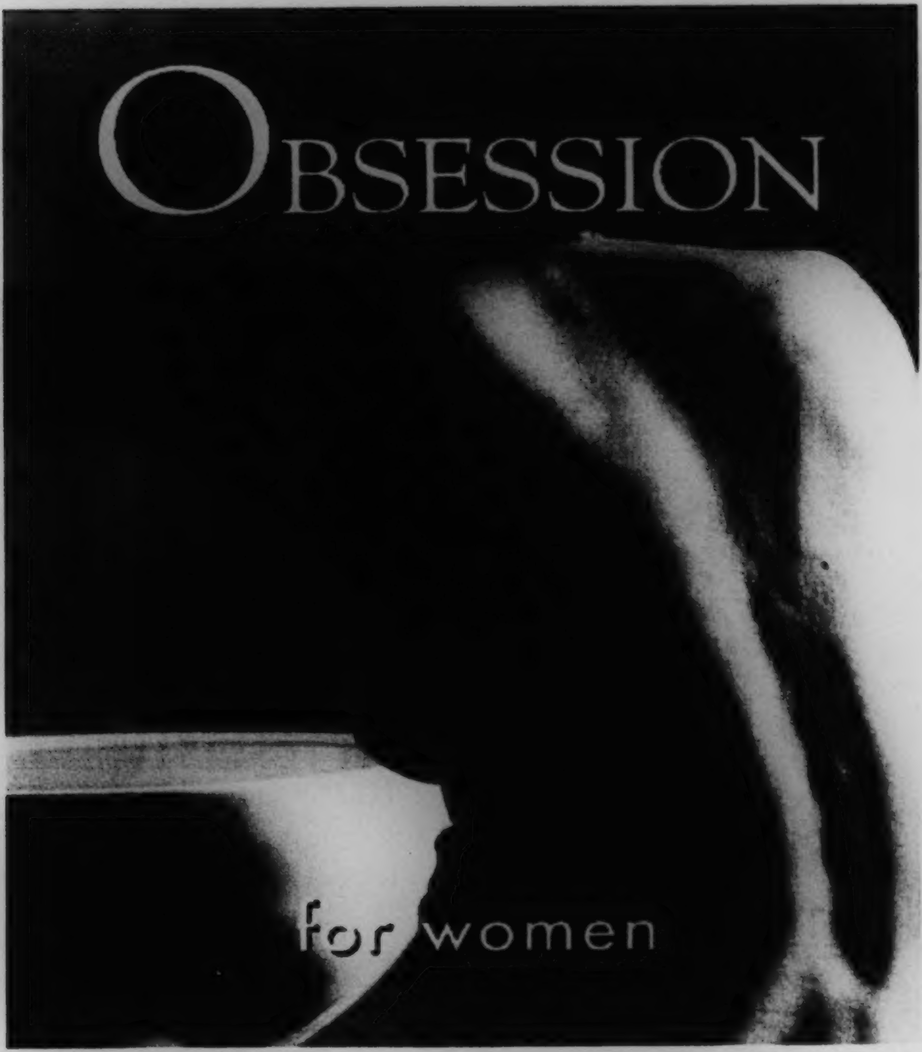
I wonder, though, what level of sensitivity went missing when the ad was approved and aired for six long weeks of sneering laughter?

CATHERINE FORD CAN BE REACHED BY E-MAIL AT
[illegible]

We show girls
what's charming
and popular
and just in case
they miss
the message of
how appearance
decides their fate,
we emphasize it
with cutting
laughter.

Reprinted with permission from the Calgary Herald. Ford, C. (1998, June 27). "Light-hearted" ads help teach girls to hate their bodies. Calgary Herald, p.H5

Resource 4.4



Reprinted with permission from Adbusters Media Foundation.
Adbusters Media Foundation (Producers), Shoebridge, P. (Website manager). (2000). Adbusters culture jammers headquarters [On-line]. Available HTTP: http://www.adbusters.org/spoofads/fashion/obsession-w/

Resource 4.5

Photography/Video Techniques and Composition

Photography/Video techniques – The camera is the artist's tool. Different techniques can be used to create various effects.

Composition – A cameraperson composes a shot (just like a musician composes a song) by deciding what she/he wants the shot to look like.

Subject – The subject is the main object or person in the shot.

Frame – Frame refers to what is included in your shot. How is the subject framed by the camera? The subject may also be framed by something in the foreground.

Foreground/Background – What is in the front or in the back of the shot? The subject may be centred or off-centre.

Camera angle – Camera angle is the angle from which the camera is looking at the subject: low-angle, straight angle or high-angle.

Line – The composition may have mostly vertical, horizontal or diagonal lines.

Camera distance – How far away is the camera? Close-up, medium or long shot.

Zoom In/Zoom Out – Zoom is a video technique to change the camera distance.

Focus – How sharp or blurry is the image?

Lighting – Bright or low light, or positioning of the light source, e.g., backlight.

Pan shot – Pan is a video shot, which moves from side to side.

Tilt shot – Tilt is when the camera moves up and down.

Travelling shot – For a traveling shot the camera moves with the subject.

Special Effects – An example of a special effect would be to put coloured plastic or transparent cloth over the lens to create effects.

Sound – You can use sound effects such as music or voice over on your video.

Editing – Editing refers to how shots are put together, one following another.

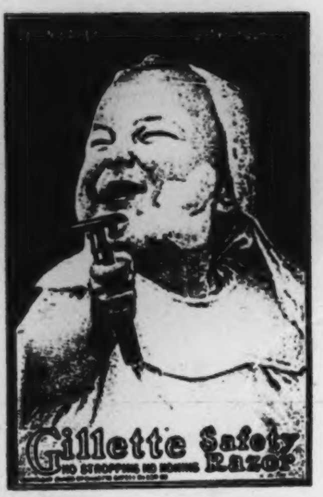
Fade In or Fade Out – Fade is a video technique to begin or end a shot.

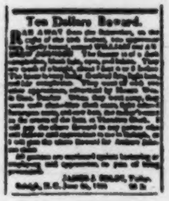
Jump Cut – Jump cut is an edit, which jumps directly from one shot to another.

Resource 4.6

FROM Advertising TO Subvertising

The hallmark of civilization is no longer material wealth, but a kind of soulful resistance.





Ten Dollars Reward.

By Kono Matsu

The dawn of advertising was dense with type, crowded with facts, packed with announcements, notices, leaflets and testimonials. Early ads simply conveyed information.

One of the very first North American ads was a notice asking for the return of a runaway slave, appearing in **Benjamin Franklin's General Magazine and Historical Chronicle, *May 10, 1741.***

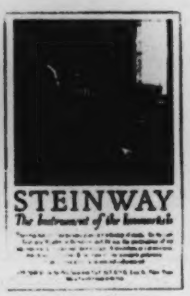
Then came the image

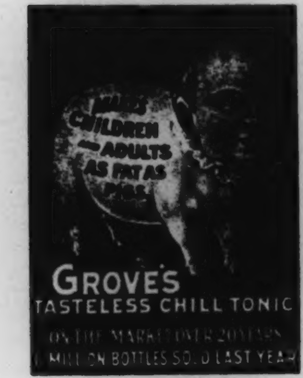
Eye-catching illustrations appeared in the late 1800s, along with memorable slogans that drove home a point. These early ads were often humorous and lighthearted, but somewhere around the turn of the century things began to change.

The hard sell

One of the early gurus of advertising, Walter Dill Scott, warned advertisers to pay more attention to psychology if they wanted to be effective. His book *The Psychology of Advertising* opened a Pandora's box of glittering new techniques, many of which are still in use today: the subtle persuasiveness of the image, subliminal suggestion, the association of seemingly unrelated ideas, and the raw power of the imperative command — BUY NOW.

ANGELUS PLAYER-PIANO
THE MELODANT


STEINWAY
The Instrument of the Immortals



The coming of age

In the early 1900s, advertising came to realize its social mission: fueling the engine of progress and selling a growing middle class on an ever-expanding array of goods and services. New techniques were being discovered almost daily — sometimes by accident. When one businessman heard that the little ad he had placed in a newspaper had been mistakenly blown up to cover a full page, he rushed to the publisher in panic. But the "expensive" mistake turned into an overwhelming success when thousands of people responded.

The rush of innovations and new techniques culminated in one momentous realization: nothing sells products faster than the skillful use of emotional appeals. This realization revolutionized advertising. Learning how to strike the "responsive chord" became the advertiser's holy grail, and the companies that did it best, like Gillette, Pears and Kodak, were the first successful mass marketers.

New values

Mass merchandizing ushered in a strange social phenomenon. Unconsciously, people started assigning symbolic values to consumer items, so that a bar of soap suddenly stood for inner beauty, a car for freedom, a breakfast cereal became the recipe for Olympic gold. Not only did advertising come to mirror the popular mood

"Not only did advertising come to mirror the popular mood of the nation, it set the trends and fashions, defined the good life and the American dream."

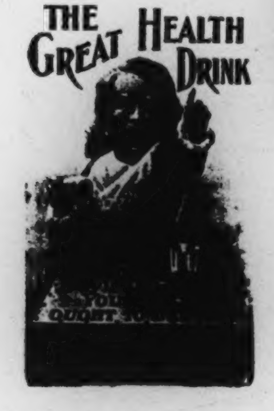
of the nation, it set the trends and fashions, defined the good life and the American dream. Ads merged with people's emotional lives, validating their feelings, adding confidence and creating dependency at the same time.

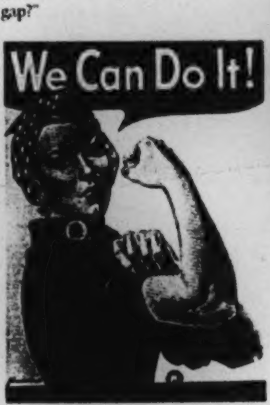
New time religion

With the economy booming after the war, shopping became a national pastime. The '50s ideal was to own a house in the suburbs with a swimming pool, lawn, double garage, two kids and a dog. Everyone lived next to the Joneses, and television reinforced the material illusion, handing advertisers a powerful new forum smack in the middle of people's living rooms.

Commercial television unraveled the social fabric. The heroes and folk tales that once made up North American culture were no longer talked about within families, communities, schools or the church. They appeared instead on television, courtesy of distant corporations with something to sell. The spins, the hype, the glamour all merged in the dogma of the new time religion. As a 1950s marketing study explained: "Deeply set in human nature is the need to have a meaningful place in a group that strives for meaningful social goals. Wherever this is lacking the individual becomes restless.... The question is: Can your product fill the gap?"

> **"A bar of soap suddenly stood for inner beauty, a car for freedom, a breakfast cereal became the recipe for Olympic gold."**



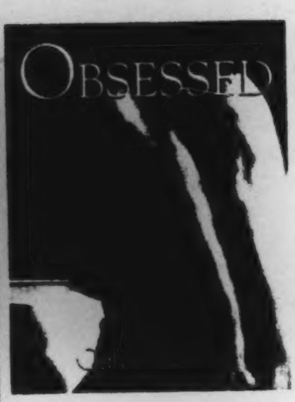


Mind control

By the 1980s television viewing had become an addiction. Teenagers were spending one quarter of their waking lives in front of the set. By high school graduation, the mind of the average 18-year-old had absorbed 350,000 commercials. The *Wall Street Journal* reported that Americans were being bombarded by ads, slogans and corporate logos at the rate of 3,000 marketing messages per day. The mass media had turned the tables on its audiences. It was now packaging *them* as products and selling them in bulk to the advertisers.

1981

People started waking up to the Orwellian side of the American dream. The natural environment was dying. Mentally people were dying as well. In the words of author and cultural critic William Leiss, our consumer society had turned into a "massive auto-experiment by individuals, with the marketplace as the laboratory and their own needs and states of feeling as the experimental subject." Sut Jhally, one of the preeminent communications scholars of our day, declared, "We live in the most powerful and effective propaganda system in history."



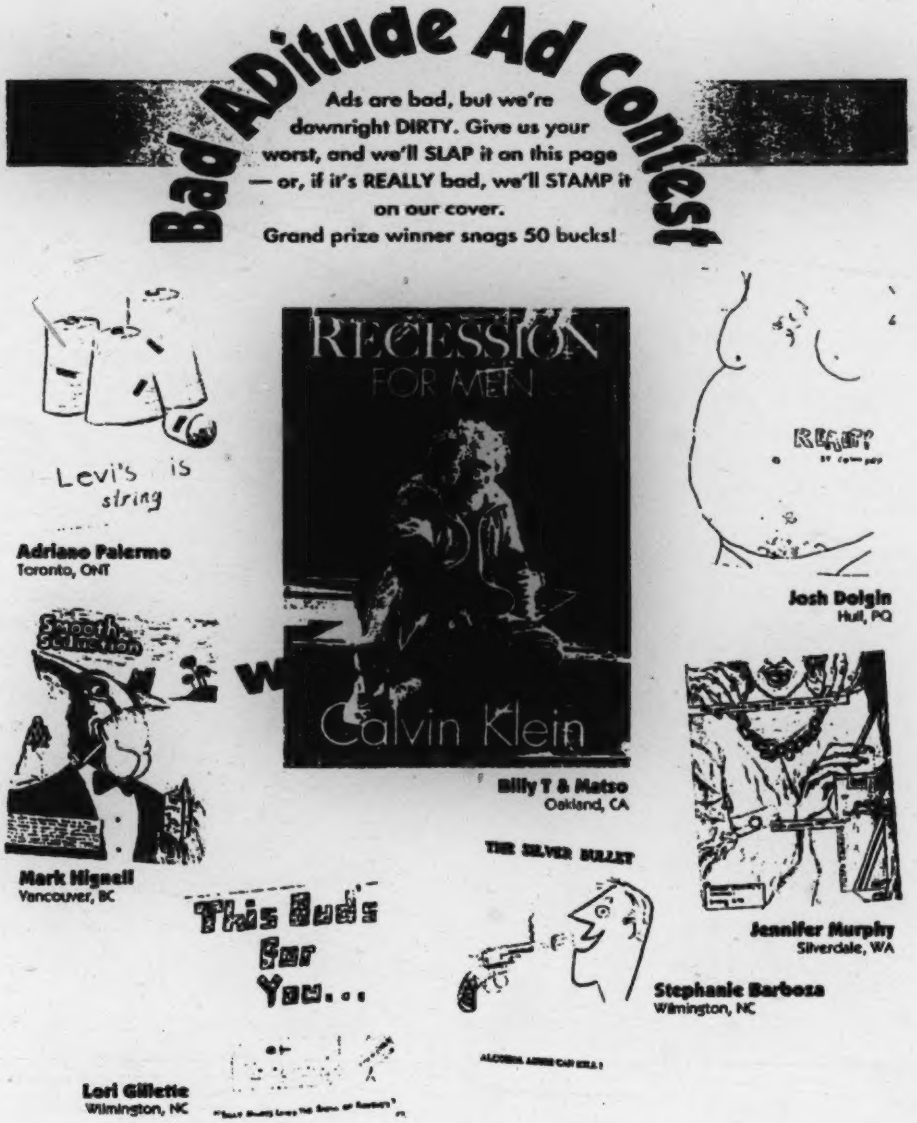
Subvertising

With the birth of culture jamming in the '90s, advertising has come full circle. Subversive commercials, spoof ads, anti-ads, uncommercials, doctored billboards, TV jamming, artistic terrorism — all of these flourish. Green advertising and a few ad campaigns like Benetton's, attempt to enslave the culture jamming spirit by manipulating images of social and environmental awareness. But now, after 100 years, there is real rebellion in the air. A growing band of artists, activists and environmentalists wants to throw a monkey wrench into the North American image factory and bring it to a sudden, shuddering halt. Like the first environmentalists 20 years before, who challenged the whaling ships and logging companies, culture jammers today find themselves at the forefront of a growing movement to save our most precious resource — the clarity of our own minds ◆

Kono Matsu wasn't invited to the staff barbecue.

Reprinted with permission from Adbusters Media Foundation.
Matsu, K. (1994). From advertising to subvertising. Adbusters: Journal of the Mental Environment, 3(1), 77-80.

Resource 5.1a)



Bad ADitude Ad Contest

Ads are bad, but we're downright DIRTY. Give us your worst, and we'll SLAP it on this page — or, if it's REALLY bad, we'll STAMP it on our cover.
Grand prize winner snags 50 bucks!

Adriano Palermo
Toronto, ONT

Josh Dolgin
Hull, PQ

Billy T & Matso
Oakland, CA

Mark Hignell
Vancouver, BC

Jennifer Murphy
Silverdale, WA

Stephanie Barboza
Wilmington, NC

Lori Gillette
Wilmington, NC

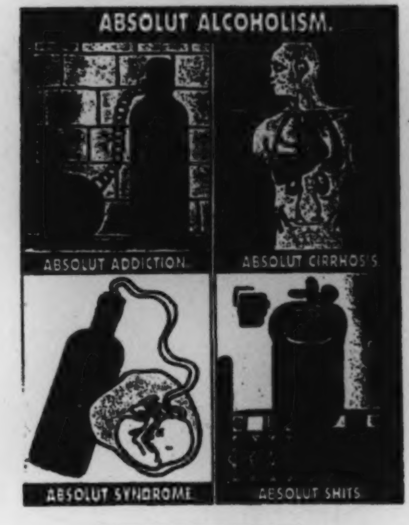
Levi's is string
RECESSION
FOR MEN
Calvin Klein
Smooth Solution
REALITY
THE SILVER BULLET
This Bud's For You...

Reprinted with permission from Adbusters Media Foundation.
Lasn, K. & Reeves, J. (Eds.) (1993). Bad aditude ad contest. Adbusters: Journal of the Mental Environment, 2(4) (Suppl. Big Noise) 19.

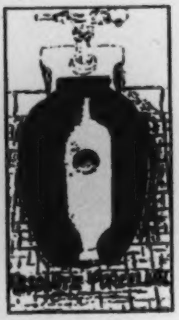
Resource 5.1b)

ABSOLUTE CRAZE.

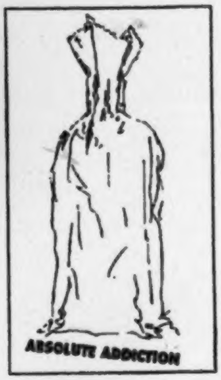
EVERY YEAR, ALCOHOL COSTS $100 BILLION IN HEALTH AND ASSOCIATED COSTS. EVERY ISSUE, THE SPOOF ADS POUR IN, PROOF OF THE INTOXICATING POWER OF AN EFFECTIVE CAMPAIGN. SEND US YOUR IDEAS AND WE'LL SHOWCASE THE ABSOLUTE BEST.


ABSOLUT ALCOHOLISM.
ABSOLUT ADDICTION.
ABSOLUT CIRRHOSIS
ABSOLUT SYNDROME
ABSOLUT SHITS

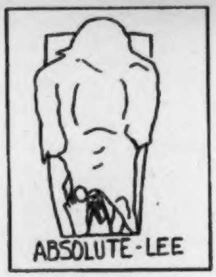
"Absolute Alcoholism"
by Kelly M. Louis
San Francisco, CA


ABSOLUTE PORCELAIN

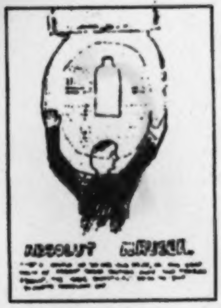
"Absolute Porcelain"
by [illegible]
[illegible]


ABSOLUTE ADDICTION

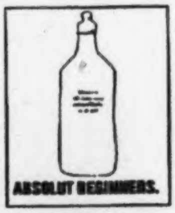
"Absolute Addiction"
by [illegible] Dobson
[illegible] BC


ABSOLUTE-LEE

"Absolute-Lee"
by [illegible]
[illegible] CA


ABSOLUT NAUSEA.

"Absolut Nausea"
by Dominic A[illegible]
North York, ON


ABSOLUT BEGINNERS.

"Absolut Beginners"
by Sarah Overell
Durham NC

Reprinted with permission from Adbusters Media Foundation.
Lasn, K. & Reeves, J. (Eds.) (1993). Absolute craze. Adbusters: Journal of the Mental Environment, 2(4) 78

Resource 5.2

Storyboards

A storyboard is a series of rough sketches (like a comic strip), a set of detailed drawings or photographs that show the composition and sequence of the shots of a video production. Similar to a builder's blueprint, storyboards are used extensively in the television and film industry in the planning stages of a commercial or film production. A storyboard is the step between the creator's idea or a written description of the shots and the final video product. Each frame of the storyboard represents a few seconds of screen time. A thirty second commercial should have between 3-5 frames. The frames should depict what is seen through the camera lens, not the view from above or anything outside the shot. Each frame should include any dialogue or voiceover included in the shot as well as any sound effects, music, or special effects. Below are examples of storyboards from two of Adbusters' uncommercials.

OBSESSION FETISH **30 SECOND UNCOMMERCIAL**

OBSESSION
The Beauty Industry
is the Beast

"Obsession... fascination... fetish ...

Why are 9 out of 10 women dissatisfied with some aspect of their bodies?

The beauty industry is the beast."

Reprinted with permission from Adbusters Media Foundation.
Adbusters Media Foundation (Producers), Shoebridge, P. (Website manager). (2000). Adbusters culture jammers headquarters [On-line]. Available HTTP:
http://www.adbusters.org/uncommercials/obsession/

THE PRODUCT IS YOU
30 SECOND UNCOMMERCIAL

"The living room is the factory...

The product being manufactured...

is you."

Reprinted with permission from Adbusters Media Foundation.
Adbusters Media Foundation (Producers), Shoebridge, P. (Website manager). (2000). Adbusters culture jammers headquarters [On-line]. Available HTTP:
http://www.adbusters.org/uncommercials/product/

Resource 5.3

Workshop Evaluation

Please rate each of the following:

1=strongly disagree
2=disagree
3=neutral
4=agree
5=strongly agree

1. The workshop was organized & information was presented well.

1 2 3 4 5

2. I had fun.

1 2 3 4 5

3. I enjoyed the drama work.

1 2 3 4 5

4. I learn best with hands-on creative activities.

1 2 3 4 5

5. The topic was interesting.

1 2 3 4 5

6. The topic was relevant to my life.

1 2 3 4 5

7. The discussion was right for my level of understanding.

1 2 3 4 5

8. I had a chance to express my opinions.

1 2 3 4 5

9. I learned something new or gained a deeper understanding of the topic.

1 2 3 4 5

10. What I learned may influence my decisions in the future.

1 2 3 4 5

Comment on each of the following:

11. What did you like best about the workshop?

____

____

____

12. What did you like least about the workshop?

____

____

____

13. What was the most important thing you learned?

____

____

____

14. How could the workshop be improved?

____

____

____

15. Other comments:

____

____

____

____

____

____

____

Resource 6

Games and Activities

Many of the following are games that drama teachers might be familiar with. I attempt to describe the games in enough detail so that non-drama teachers and other practitioners will also be able to use them. All the games have elements of drama to them. Some games are intended as warm-ups, or for creating a comfortable environment, group building, and developing skills, such as concentration and listening, needed to work through a collective creation process. Others games are used to focus on concepts or explore ideas in creative/dramatic ways. The games are also good indicators of participants' willingness or ability to trust, focus, listen, commit and risk. They can be used for evaluation purposes, to monitor participants' progress.

I try to include a variety of games and activities to allow for different learning styles, preferences and moods. The games include ones that I played as a child and games that I have learned and used in classes and workshops over the years. The Ball Games, for example, are adapted from stick throwing games used by my drama education professor, Joe Norris.

Most often the origin of the game is unknown. Some resemble drama games in books such as: Booth & Lundy (1985); Neelands (1990); Spolin (1986); Swartz (1988); Tanner (1987). Among my favourite games are ones borrowed and/or adapted from Boal (1992). I find his games, such as "The Great Game of Power," effective in adding a socially critical element to the activity. Where I have borrowed from other known sources, I have given appropriate credit. I encourage others to use and adapt these games for their participants and settings, and find new games to use.

In the day plans I use these games in order of increasing difficulty/complexity and/or when they relate to the topic being studied. Here I've listed them alphabetically.

Aliens

I adapted this role-playing activity from the Ontario Ministry of Education (1989). It looks at the influence of advertising on our social behaviour. It asks us to look at our taken-for-granted beliefs from a fresh perspective, through "alien" eyes.

Participants take on the role of intelligent aliens who have been studying human beings for many years. All the information they have about humans has come from advertisements. They have analyzed these advertisements and made some conclusions about what humans are like with regards to:

- what humans look like
- what women are like; what men are like; and how they differ
- the relationship between men and women

- what it means to be sexually attractive
- what humans eat
- what the necessities of life are
- how humans spend their time
- how humans fulfill their needs
- what the average standards of living are
- how fast the pace of life is
- how people earn their living; what work is
- how humans spend their leisure time
- what it means to be happy
- what it means to be wealthy or poor
- what is important to humans
- what they worship, most desire, aspire to, most fear
- what the humans' average age is
- what children are like
- what the relationships between parents and children are like
- what senior citizens are concerned about
- how different ethnic minorities or other minority groups interact

Have students discuss their ideas in small groups. (I divided up the above questions among groups). Have each small group report their findings to the large group in their alien roles in some creative format: in the form of a dramatic reading of a letter, a travel advertisement, a talk show, news program, documentary, or game show.

The discussion to follow should focus on how our views of reality are affected by advertisements.

Ball Games

This game is an adaptation of a game used by my drama education professor, Joe Norris. His version is more risky as he uses four-foot wooden sticks. I use five red, hard plastic balls. Others I know use beanbags. There are several variations of the basic ball game. The games encourage manual dexterity, teamwork, focus and listening.

1. The group stands in a circle, one person behind the other. A person throws a ball over his/her head to the person behind. The person behind catches the ball and throws it over her/his head, all the way around the circle. Start with one ball and add balls as the game proceeds. It gets tricky when there are three, four or five balls going at the same time.
2. This game also practices names. The group stands in a circle facing inward. A person calls the name of another person in the circle and then throws the person a ball. That person calls another name and throws the ball, and so on. Add balls as the game proceeds up to five. Encourage participants to use their peripheral vision to be aware of all the balls at the same time.
3. Same as #2 above but rather than calling names the person has to make eye contact with another person in the circle before throwing the ball. The eye contact is crucial – discourage verbal communication. Instead, focus on visual

communication – a different kind of listening. I have found that making eye contact is not always easy. Remind participants that eye contact means two people looking into each other's eyes for a sustained period of time.

4. The most complex version of this game asks participants to move around the playing space to music, throwing and catching balls randomly. This activity involves an advanced kind of listening and group awareness that serves as a good evaluation to see how far participants have come in developing these skills.

Checkout

I use this activity at the end of a days work as a way to check in with students before they go elsewhere. It uses the idea of metaphor to describe a person's mental or emotional state with regards to the work we are doing. The group sits in a circle at the end of the day. Each person speaks briefly in response to the question.

1. If you were a household appliance, what appliance would you be? Why?
2. If you were an animal, what animal would you be? Why?
3. If you were a colour, what colour would you be? Why?
4. Think of a metaphor for yourself and the part you've played in the work we've been doing. Why did you choose this metaphor?

Do You Love Your Neighbour?

This game is a fun, active variation on musical chairs, but beware, running back-and-forth can be treacherous. I suggest appropriate shoes to avoid slipping or stepping on toes.

Participants sit, forming a circle with chairs facing inward. Everyone sits in a chair except one person. That person stands inside the circle. He/she goes up to someone sitting in the circle and asks: "Do you love your neighbour?" That person has a choice of two answers. She/he may say: "Yes, except anyone wearing jeans" or ". . . anyone with pierced ears," or ". . . anyone with blue eyes," or ". . . anyone that likes tomatoes" or some such. Or the person may say: "No." In the case of, "Yes, except . . ." anyone who is wearing jeans or has pierced ears or blue eyes must get out of their chair and find a new place to sit (at least two seats away) while the others remain seated. The person in the centre also tries to get a seat. In the case of, "No" everyone must change seats. The person left in the centre begins the next round.

Exchanging Sounds and Movements

This game is a physical and vocal warm up. It also practises the kind of spontaneous action used in improvisation.

Everyone stands in a circle facing inward. One participant volunteers to begin (I usually begin to demonstrate the game). The volunteer goes to the centre of the circle and adopts one simple repeated movement accompanied by a sound. The person then goes to someone in the circle and performs the sound and movement in front of that person until she/he is able to copy the sound and movement accurately. The second person then takes the sound and movement into the centre of the circle while the first person takes his/her place in the circle. The second person performs the sound and movement and then allows them to change into a new sound and movement. She/he takes the new sound and movement to someone in the circle, and so on.

Encourage participants to allow the sounds and movements to emerge organically – not to think about or plan what they will do. Encourage full physical and vocal engagement in the sounds and movements. I have found that beginners sometimes feel self-conscious playing this game. Begin slowly and gradually increase expectations with regards to skill, commitment, etc.

Hand Guidance

This game is simple and effective at demonstrating power relationships. The feeling of being in power is strangely exhilarating. There are always lots of giggles during this game.

Participants work in pairs. One partner puts his/her open palm 3-inches/8 cm in front of their partner's nose. The partner with the open palm moves around the room slowly, moving the hand up or down, side to side, back or forth as she/he pleases. The other partner must maintain the 3-inch/8 cm distance between his/her nose and the partner's hand. Play for five minutes and then exchange roles.

Machines

I've been doing this game/activity since I was in high school. I found interesting variations in Rohd (1998). Begin with the simplest version of the game and add dimensions as the work progresses.

The group creates a "machine" using their bodies and voices. Begin with one person entering the playing space. Standing in place he/she performs one repetitive movement. Another person enters, makes contact with the first person, using any body part, and adds a repetitive movement, and so on, until the whole group is involved. Then, each person in turn, as the facilitator touches them on the shoulder, adds a vocal sound to accompany their movement.

The first time you play the game give the group a suggestion to focus their movements and sounds - create an "imaginary" machine such as a shopping machine, a slogan-writing machine or a page-turning machine. In the next level of difficulty create a "theme" machine such as a media machine, a power machine or a society machine. Finally create an "issue" machine such as a racism machine, a poverty machine or a substance abuse machine.

Masks

As well as being an excellent facial warm-up, this game explores the social masks we wear and how others see us.

The group stands in a circle one behind the other. Every other person turns around to face the person behind her/him, so that there are partners standing all around the circle. All the partners facing in the same direction make a face – create masks using their faces. The other partner copies it as accurately as possible. Both partners maintain the mask. On cue everyone turns around. Now they are facing the person who was behind them. They look at each other's masks.

Each partner who previously created a mask, now copies the mask of the person facing her/him. On cue everyone turns around again. Those who just passed on a mask will now receive a new mask. The passing of masks continues until the original mask creator gets back his/her mask. Is the mask they get back recognizable as their original mask?

Music Collage

This game encourages creative movement and is great for physical warm-up. I have found that participants are comfortable with this activity because movement to music or dance is familiar to them.

For this game the facilitator needs to prepare a recording of music in advance. Choose snippets of a wide variety and styles of music including popular music, cultural music, classical music, music from commercials and movies, children's songs, etc. Each selection should be from 30 seconds to 2 minutes long for a total playing time of 15 minutes or so. Put on the tape and ask students to move. The movement should be interpretive of the music. To begin, ask participants to move the parts of the body that you call out – head only, shoulders only, hands and feet, hips, etc. Eventually, encourage full body movement around the room.

My Name Is

This game was introduced to me by my drama-education professor Joe Norris. It is more of a traditional acting game. Prepare a set of about 20 cards in advance (I use index cards). On each card write an as if situation that involves a speaker and a person spoken to.

One participant begins. He/she selects a card and a partner from the group. He/she performs to the partner using only the words: "My name is (and her/his name)" The subtext of the words spoken corresponds to the as if situation on the card the participant has selected. The "actor" tries to make the subtext clear. For example, the participant says, "My name is John," as if he were disgusted by his partner's bad smell. The person may repeat the line a few times. The rest of the group tries to guess the situation. Tell "actors" to use only words, inflection, pauses, repetition to convey the subtext, or to make the task easier allow participants to use body language, gestures and facial expressions too.

Here's my collection of "as if" situations:

- as if you were thanking them for saving your life
- as if you were honoured to have them visit your home
- as if you were apologizing for making a big mistake
- as if you were happy to see them after a long time apart
- as if you were asking them to loan you some money
- as if you were about to marry their favourite relative
- as if you wanted to take their picture for your magazine
- as if you were telling them they just won $1,000,000.00
- as if you were telling them a very funny joke

- as if you offering them a piece of cake
- as if you were in a hurry to get somewhere else
- as if you were disgusted by their bad smell
- as if you knew they were guilty of a horrible crime
- as if you were a terrorist with a bomb threatening to kill everyone
- as if you suspected they were trying to kill you
- as if you wanted them to leave you alone
- as if you had a secret that you weren't going to tell
- as if you were innocent of the crime they are accusing you of
- as if you were lost and asking for directions
- as if you really didn't want them to go

Names & Gestures

This is an introductory name game. Sitting or standing in a circle, each person in turn says his/her name and accompanies it with a gesture that says something about them. (A gesture I sometimes use is: I hold my hand down towards the ground to indicate that I'm short.) The other people in the circle should try to memorize everyone's name and gesture. After each new person says her/his name, go back to the first person. Have the whole group repeat each person's name and gesture. Then continue on with the next person in the circle.

Objects Transformation

This is a good game for introducing improvisation, as it is still quite safe. It is also good practice for manipulating imaginary objects.

The group sits in a circle. The first player begins by picking up an imaginary object from the floor and using the object so as to show others what it is, e.g.,, participant mimes picking up a trumpet, putting it to his/her mouth and playing. Encourage participants to consider and be true to the object including its size, shape and weight. Encourage them to visualize the objects. The first player passes the object to the person beside her/him. Participants should pass the object as if it were real. The second player uses the object and then allows it to transform into a different object. Encourage participants not to plan, but to allow the objects to transform spontaneously and to show the transformations with their hands. The second player uses the new object then passes it on. Continue passing imaginary objects around the circle until everyone has had a turn.

To add difficulty, have participants stand in a circle and engage their whole body in manipulating the object.

Person to Person

This game can be used as a physical warm up - a variation of "Twister." It is also a great way of getting to know each other. The game encourages people to work together.

Everyone walks around the playing space randomly. The teacher/facilitator calls out, "person to person." As quickly as possible each participant finds a partner. The teacher/facilitator then calls out any two body parts, e.g.,, nose to elbow. The partners must touch one person's nose to the other person's elbow. They must decide amongst themselves the best way to carry out the given task. The teacher/facilitator calls out another pair of body parts, e.g.,, shoulder to thigh. Again the partners must carry out the new task while still maintaining the first connection. They must touch one person's shoulder to the other person's thigh while still touching nose to elbow. A third set of body parts is called out, e.g.,, palm to head, and the task is carried out. At this point pairs are about ready to topple over. Then the teacher/facilitator calls out, "person to person." This instructs participants to change partners, and the game continues.

Begin with simple body part connections and increase difficulty. Also allow participants to take turns calling out body parts.

Sculpture Wheel

This game is an adaptation of an adaptation of an Augusto Boal game from Cohen-Cruz, J. & Schutzman (1994). It is a variation of the sculpturing activities used by Boal. The sculptures are non-verbal ways of exploring and communicating the participants' understandings of concepts related to the work. The game is an effective way of organizing the creation and viewing of sculptures. The time it takes to clarify instructions is well worth the trouble.

Divide the group in two. One half stands in a circle facing outward. The other half stands in a circle around the outside of the first circle, facing inward. Each person should be facing someone else, forming pairs all the way around the circle. The participants in the outside circle are the sculptors, while the participants in the inside circle take on the role of clay. The teacher/facilitator calls out words or phrases related to the topic the group is exploring, which participants might previously have brainstormed. A list of words or phrases on the topic of media advertising might be: mass media, advertising, consumerism, society, power, money, stereotyping, image, media manipulation, gimmick, subtext, the beauty industry, objectification, sex sells, it's all about making money, etc. The sculptor in each pair sculpts the clay into a frozen image, a representation of his/her interpretation of the concept. The sculptor should shape their partner's body by moving her/his body parts (make sure that participants are comfortable being touched), or by demonstrating with the sculptor's own body. They should avoid verbal communication as much as possible. When all sculptors have completed their sculptures or after a specified time limit (2 min. or so) the teacher/facilitator instructs the outside circle to rotate in a given direction, while the sculptures remain frozen. The participants in the outside circle move around the circle of sculptures slowly, taking the time to look at each. Sculptors are instructed to stop when they arrive one person before their previous partner. Then the teacher/facilitator calls out another word or phrase. After a few rounds participants change roles the sculptors become clay, the clay becomes sculptors.

Sharks and Lifeboats

This is an active game that demands cooperation and teamwork. It begins easy and quickly becomes more challenging.

Spread several sheets of newspaper on the floor or randomly place a number of chairs (using chairs is more difficult and risky) around the playing space. The newspapers or chairs are lifeboats. The space between the lifeboats is the ocean. Participants move around the space – they swim (encourage them to mime the swimming action) in the ocean as they please. When the teacher/facilitator calls out "Sharks," participants must find, as quickly as possible, a secure place on one of the lifeboats. After each round the teacher/facilitator removes one of the lifeboats making the task more and more difficult. Inform students that the goal of the game is to save as many people as possible. When only one or two lifeboats remain the task becomes very tricky. Participants must work together developing strategies to get as many people as possible onto each lifeboat.

Slogans

This game is tricky and requires a degree of skill at improvisation or at least a willingness to try. The objective of the game is to look at the subtext or underlying attitudes of familiar slogans by putting them into different contexts.

The game requires some preparation. Collect and write on slips of paper a number of familiar advertising slogans. Here are some that I used:

You, but Better
Lose 5 lbs. in 7 Days
Built for the way you really live.
It's time to have one with the neighbours.
Live jazz. A fragrance. A man.
Put it to the test.
Not now. Not ever.
How much room does a man really need to feel like a man?
How far must you go to feel like a man?
Do blondes have more fun? If you can find a real one, ask her.
Let's make things better.
We've eliminated the middlemom.
The best thing to happen to men - since women.
Why aren't you wearing powder?
You never had this much control when you were on your own.
At least they agree on their shoes.
I may not be curvaceous, but it's all me.
Never lose control.
Inside every woman is a star.
The protection you need in the colours you want.
Feel the power of colour.
Dare to risk nothing.
Because nothing gets remembered like a platinum smile.
Funny how much free time costs these days.
Make a man remember.
0% fat. 100% fun.
It's a woman thing.
Use it to start something.

I will not be a slave to the machine.
How a night out with the guys became a long weekend.
Seem a bit indulgent? Now you're catching on.
Walk into the place your mother warned you never to go.
Come to where the flavour is.
Hold almost anything or feel almost nothing.
You already know the feeling.
What you're looking for.

Put the slips of paper with the slogans written on them into an envelope or other container. To begin the game, ask for two participant volunteers. The other participants form the audience. Each volunteer chooses two slips of paper from the envelope at random. Ask the volunteers to read the slogans aloud to the group. The volunteers then have one minute, working together, to plan a 2-3 minute improvisation in which each volunteer uses the slogans he/she has chosen as lines of dialogue. The slogans must make sense within the context of the scene. The one-minute planning time is crucial. During the planning time, volunteers should decide on their characters, their relationship to one another, and a location for the scene and a general idea for a situation that will provide opportunities to use the slogans as dialogue. Ask for new volunteers for each round.

An alternative exercise might ask "actors" to play the subtext or attitude of the slogan without actually using the lines.

Story Circle

This is an organized way to elicit participant's personal stories on which to base ongoing work. Remind participants to stay within their own zones of comfort when making disclosures to the group. Encourage everyone to contribute. They do have permission to dissent.

The group sits in a circle. In the centre of the circle place a variety of common objects that might inspire stories. For this project I put my collection of mounted, laminated print ads into the centre of the circle for students to choose from.

Give participants time to look at the objects. Then each participant in turn chooses an object and shares a story related to the given theme. For our story circle participants were asked to talk about their experiences with advertising or advertised products. (Examples of stories are included in the student responses.) I usually tell a story first to break the ice and show my willingness to trust. When the story is told the participant returns the object to the centre of the circle to be used by others. Keep a record of the story and make sure to inform students that their stories might be used, changed or adapted in the ongoing work.

Tableaux

Tableaux are commonly used in drama classes. A tableau is simply a frozen picture or snapshot created by participants using their bodies. Tableaux can be effectively used, as it is here, as a step towards creating a scene.

Divide participants into small groups. Provide a theme for the work. For this project participants were asked to choose one of the stories, about their experiences with advertising, as told by a member of their group. Each group creates a tableau of a moment or theme in their story. The tableau can be realistic or abstract. Present all the tableaux to the whole group. Ask performers or audience members to provide possible inner dialogue for each figure in the tableau. Give the tableau a title.

The Glass Cobra

This game is from Boal (1992, p. 108). The name of the game, the glass cobra comes from Brazilian myth. The game requires some trust and a level of comfort with being touched. It's good for getting to know each other.

Everyone stands in a circle one behind the other with their hand on the shoulder of the person in front of them. Everyone closes their eyes and investigates, with their hands, the head, shoulders and back of the person in front of them. After a short while they are instructed to break apart and wander in different directions around the room with their eyes closed. The object of the game is to re-create the glass cobra. Each participant must find, by touch only, the person they were standing behind to reform the circle to its original order.

The Great Game of Power

This is a game from Boal (1992, p. 150). It is an excellent game for looking at our understandings of power and power relationships. I have used this game with several groups of students and adults with amazing effect. It inspires sophisticated dialogue that is both verbal and physical.

The props for the game are one table, six chairs and one bottle. Participants must create various arrangements of these objects so as to place one chair in a power position over all the other objects. Participants must not add or take away any of the props, but may use them in any way (short of destruction). Each successive arrangement should try to increase the power of the head chair. When participants have attempted several arrangements, they should choose the one arrangement they agree showed the greatest power difference.

Now, one participant adds his/her body to the arrangement to place her/himself in a position of power over the lead chair. Then a second participant adds his/her body to take the position of power. The adding of bodies continues until possibilities or people run out.

What Are You Doing?

This is an improvisation game that can be simple at its basic level and quite sophisticated as the complexity increases. The trick of the game is that players have to try to disengage their physical action from their verbal response (like rubbing your stomach and patting your head at the same time).

The group stands in a circle facing inward. One person volunteers to begin. The volunteer goes to the centre of the circle and mimes an activity, e.g., brushing her/his teeth. Give the player enough time to become fully engaged in the mimed action (to be in the moment). Then, a second player enters the circle and asks the first player, "What are you doing?" The first player says something different from the action he/she is miming, e.g., "tying my shoes." The second player mimes the action of tying her/his shoes. The first player re-joins the circle. After a moment, a third player enters the circle and asks, "What are you doing?" and so on. Encourage participants not to plan their responses, but to allow responses to emerge spontaneously. Encourage a quick response time – to answer without thinking. The actions that emerge are sometimes nonsensical, but very dramatic, e.g., de-clawing my donkey, breaking forks, arguing with doorknobs. The physical interpretation of these actions is an acting challenge.

Participants take turns as they choose. Encourage all participants to take at least one turn. For more difficulty disallow any repetition of actions or actions that are too similar (tying my shoes and polishing my shoes) and lessen response time so that participants who hesitate loose their turn. Also try alliteration. Start at the beginning of the alphabet and work your way to the end e.g., aerating acrobats, basking in bananas, carrying crocodiles, etc.

Resource 7

Cherokee Morning Song

The use of song is multipurpose. It serves as a sort of ritual for group building, for creating a comfortable environment, to establish focus at the beginning of sessions, as well as for vocal warm up. I chose this particular song out respect for Native culture – a number of students in the class were of Native origin. Choose a simple song that will serve the same purposes for your group.

Wi - na - de - ya - ho,
wi - na - de - ya - ho,
wi - na - de - ya,
wi - na - de - ya,
ho - ho - ho - ho,
he - ya - ho,
he - ya - ho,
ya - ya - ya,

Coolidge, R. & Robertson, R. (1994). Cherokee morning song. On Robbie Robertson & the Red Road Ensemble. [cassette]. Mississauga, ON: Capitol Records.

Resource 8.1

What is Popular Theatre?

It's not popular in that many people like it, but popular from the word "populus" which in Latin means "the people." It is popular in that it is theatre by the people and for the people.

It uses drama as a language or tool to explore issues/ideas that are important to us.

It is based on our experiences. We are the experts. Therefore, it can be empowering.

It attempts to look at what is unfair, unjust or controversial in our society, in our community or in our day-to-day lives. It involves a critical way of thinking.

Its purpose is to transform society, to change it for the better.

It doesn't preach or try to provide "the answer," but rather explores alternative solutions or responses to problems.

It is a kind of rehearsal for future action in our real lives.

It is not so much about the art of acting or theatre technique, though it does benefit from good acting and good technique. Anyone can do it.

It is more about the learning or discovery process than the finished product or performance. The product leads to more processing.

The actors create and perform a scene containing conflict. The actors and audience workshop the scene using various popular theatre techniques including image theatre, simultaneous dramaturgy and forum theatre (Boal, 1992).

It breaks down the fourth wall between actors and audience by allowing the audience to become part of the action. They are active participants rather than passive observers.

It tries to encourage discussion, but more than discussion because it is active. It tries to encourage action.

During the workshop the audience can give suggestions, tell the actors what to do or take the place of the actors.

A facilitator takes on the role of "Joker" to lead the workshop process. The "Joker" introduces alternative perspectives, plays devil's advocate, raises questions, etc.

Resource 8.2

Popular Theatre and Process Drama Techniques

Popular theatre or process drama techniques are used to explore themes or issues. Unlike games, which are used for warm-up, to practice skills, develop teamwork, explore concepts, etc., popular theatre or process drama techniques do not stand alone, but are used to enrich work in progress. They are used to delve deeper into the themes or issues being explored in order to draw out different responses. The techniques encourage dialogue through means that are non-verbal: physical, visual, vocal, emotional, experiential, as well as verbal or conceptual. They elicit responses from participants that are rich and multifaceted. The techniques are part of the process of working/learning through drama.

The Story Circle, Tableaux, advanced levels of the Machines game and the Sculpture Wheel, which I have described in the Games and Activities section (Resource 6), incorporate aspects of games as well as popular theatre/process drama style exploration strategies. Tableaux or frozen image and the improvisation of scenes are the basis for much of the popular theatre work I describe here.

The techniques described are ones that I have found most effective. They are adapted mainly from: Boal (1992) and Neelands (1990).

I have not given exact indications in my day plans of which techniques to use when, because their use depends so much on the specific context. I do give some suggestions as to the most effective application of various techniques and I do describe how some techniques were used for this project in the student responses section of this document. With practice a teacher/facilitator in the role of "Joker" will develop a feel for which techniques would be most appropriate in any given situation. I begin here by describing Tableaux and Improvisation as the basis for popular theatre work, and then list the other techniques that I have used.

Tableaux, Image or Picturization

Tableau, still image or frozen picture is a basic dramatic technique. The use of tableaux involves participants creating frozen images (like a snapshot) using their bodies (plus minimal props and/or set pieces) on a given theme. A group can create a tableau as a starting point for further exploration of an issue. A tableau can consist of one person, a pair, a small or large group. Tableaux can be used to visualize or picturize a situation, an idea, feeling or concept. A tableau can be realistic or abstract. A tableau can show relationships between characters or characters' relationships to an issue. Giving the tableaux a title helps bring the central issue into focus. Tableaux can be used for extended exploration by creating contrasting pictures or ideal pictures in relation to the original tableau. Participants can create a series of frozen pictures to begin storytelling. By adding sound and movement to images, and transitions between images, we begin to move towards creating a scene.

Improvisation

For our purposes, improvisation involves participants spontaneously (or with minimal preparation time) creating dramatic scenes around a given theme. In improvisation we draw on our experiences to allow a dramatic moment to unfold in an "as if" situation. As in creative play, we give ourselves over to the "as if" situation. Sometimes new understanding emerges through the improvisation. In this way significant insights can be made. Improvisation can take the form of role-play with an emphasis on characters and attitudes, sociodrama with an emphasis on events and storyline or a combination of both.

In this project I had participants improvise original or activating scenes and then used popular theatre techniques to explore the issues raised by the scenes. Our improvisations were based on stories that participants told in a Story Circle (See Resource 6) about their experiences with advertising. I like to work from personal stories to ensure that the issues have relevance to the participants' lives. Participants use ideas or events from the stories to build scenes. Though the improvisation may be based on real events, details of stories can be adapted or changed as needed. Also, make it clear to the group that in this type of improvisation actors never play themselves – they play characters that may or may not be similar to themselves. Part of the effectiveness of this type of drama is that it can provide some distance from an issue – to help participants examine the issue from a new perspective.

As far as acting ability is concerned, popular theatre and process drama work on the premise that, like play, anyone can do it. There are no special skills or talents needed, nor is it judged as good or bad drama. Willingness to participate is more important than skilfulness.

Most of the following techniques assume that a tableau/image or an original improvised or activating scene have been created as a basis for further exploration. The techniques are listed alphabetically.

Analogy, Montage or Point-of-View

This device(s) involves creating images or scenes to look at the original image/scene from a different perspective. An analogous or parallel situation can provide distance if the real situation is too familiar. A montage approach shows the same issue in a different context or brings elements into the drama that deliberately juxtapose with aspects of the original image/scene. Re-playing a scene from other points-of-view can lead to fresh ways of seeing the material or seeing different sides of a complex issue.

Angel/Devil

This is an excellent device for decision-making. It is based on the familiar cartoon image of our conscience – angel on one shoulder, devil on the other. (As the terms "angel" and "devil," in their reference to Christianity, may be exclusionary, I am looking for more appropriate terms for this technique.) To explore a point in the drama that involves making a decision, the decision-maker or protagonist stands in the center of the playing space. Ask for two volunteers from the audience. They stand, one on either side of the protagonist with a hand on his/her shoulder. One volunteers plays the angel or pro side, the other the devil or con side. In turn, the angel and devil give the protagonist advice. They can respond to each other's advice and the protagonist can respond to the advice she/he is given. In the end the protagonist gives justification for his/her decision.

Character Monologue

This is a device for character exploration – to learn more about a character's history or motivation. A character stands or sits alone in the playing space and speaks as if speaking to him/herself or addresses the audience. Character monologue can also be done through journal writing, letter writing or other creative forms.

Forum Theatre (also Simultaneous Dramaturgy)

Forum theatre is one of Boal's (1992) techniques. In Forum Theatre an activating scene is staged. The objective is for the group/audience to work together to find one or more possible responses/solutions to the situation in the scene. At any time during the performance, if an observer has an idea for a contribution, she/he calls out "Freeze." The "Joker" stops the scene. The observer can comment on the action, give suggestions or directions, via the Joker, to the actors – this is also known as simultaneous dramaturgy, or can take an actor's place on stage to try out a solution. Participants should work towards realistic, not "magical" solutions. Actor's should remain true to their characters and the given situation, but remain open to the possibility of change.

Inner Dialogue

Inner dialogue, thought tracking or voices in the head give depth to any situation. In a tableaux or at any moment in a scene, the "Joker" can touch a character on the shoulder to ask the character to speak aloud his/her inner thoughts – that which she/he is not saying but thinking. The words should be spoken in first person: "I am angry because . . ." Or the "Joker" can have another participant stand behind a character to give the character's inner thoughts. The inner thoughts may provide a source for group discussion, further exploration or clarify a character's motivation in the context of the scene.

Dynamization

A dynamization is the addition of movement or sound to a still image. The image may be a tableau, a picture, a poem or some other creative form. The movement and sound may be realistic or abstract. Try different kinds of movement such as slow motion or double time for different effects. Sound may include spoken word, vocalization, chanting, singing, music or voice collage.

Hot Seat or Interview

The hot seat or interview puts a character in the spotlight to get at underlying issues. The "Joker" and other participants ask the character questions. The character being questioned should answer in first person.

Journals, Letter Writing or Drawing

Other creative approaches such as journal writing, letter writing or drawing about a theme or issue can be used to enhance the drama by going deeper into the theme/issue, exploring related themes/issues, adding personal/emotional responses or allowing for diverse responses.

Out Scenes

When exploring the motivation or consequences of a situation, it is useful to be able to jump back and forth in time. Flashback scenes depict events that happened before or led up to a situation. Flash-forward or future scenes look at the consequences of actions. Out scenes can be used to further explore significant moments in the drama or to pin point crucial moments of tension or conflict. Out scenes can also depict events happening at the same time but outside the original scene, or parallel or contrasting events occurring at different times or in different locations. When such scenes are improvised interesting insights often emerge.

Real to Ideal

When attempting to find solutions to a conflict situation it is useful to devise an ideal scene in contrast to the real scene. Ask participants what the scene would look like and how the characters would behave in an ideal situation. Have actors play the ideal scene. Then go back to the real scene. In looking for solutions to the real scene, use the ideal scene as the goal towards which to move.

Ritual

Creating a ritual associated with a situation explores the ideology or culture within which the action is set. A ritual involves stylized, repetitious behaviour bound by rules or traditions to which members of a group submit. Rituals may include common repetitious behaviours such as getting dressed in the morning or group events such as meetings.

Sculpting

Sculpting is used to make ideas or concepts visible through picturization. The Sculpture Wheel is one example of how sculpting can be used with a large group. Sculpting can also be used to explore issues raised by an activating scene with some participants sculpting while others observe or whenever ideas need clarification. In sculpting, a person(s) takes on the role of sculptor while another person(s) becomes the clay to be sculpted. The clay remains passive, allowing her/his body to be shaped or following the directions of the sculptor. The sculptor can move the body of the person being sculpted or demonstrate by using his/her own body. Sculpting can also be used to create or modify tableaux.

Teacher-in-role

The "Joker" may enter the scene as a character in a position of high status or low status to direct or focus the situation or introduce new elements to the drama. He/she may put on the "mantle of the expert" to provide needed information or advice.

Chapter V - Student Responses: Discussion/Analysis

Discussion & Analysis Through Performance Text

The scripted scenes or ethnographic vignettes that I offer here are intended as evocative, not prescriptive, texts. Based on my observations and my interpretation of the data, they describe the milieu in which the work took place. The scenes provide specific examples that represent what I found to be common or recurring types of attitudes, behaviours and actions on the part of students and myself. They also show how some of the teaching activities and techniques were used. While I have not arranged the scenes in chronological order, but according to the significance of the meaning I found in them, in the intròduction of each scene I provide a sense of where each incident occurs within the sequence of activities. In this way the scenes demonstrate our dramatic process. They are a distillation of what occurred during the study with a focus on students' responses to the work. The scenes synthesize the processes that led to the creation of students' media messages, depicting significant moments of learning. Though not all the scenes show actual drama activities, they are influenced by a dramatic process. The drama is embeded in all the learning that the scenes describe.

I present nine scenes in all. Five of the nine scenes focus on the creation of the groups' final projects – a blending of work from the February and April sessions. Their culminating task was to create media messages, a print ad and video commercial. The process of deciding what to say in these messages, involved the creation of scenes based on student stories and the exploration of issues raised by the scenes. Among these five scenes there is one scene for each of the five working groups that were formed, describing an aspect or stage of that group's creative process. *"The Perfect Girl"* describes one young man's story, upon which his group's project was based, about how advertising affected his idea of the perfect girlfriend. The group's media message asked: "Whose the perfect girl?" *"Image Is Everything"* describes the last minute creation one group's scene that delivered a stay-in-school message using the Sprite slogan: "Image is nothing. Obey your thirst." *"Nobody's Puppet"* examines one aspect of the learning process of a young man working solo on a straightforward drinking-and-driving message: "Don't drink and drive!" *"Blood Is Thicker Than Principles"* shows the presentation of a scene and the popular theatre done to explore a young woman's dilemma when her anti-racist values clashed with her loyalty to her sister over the gift of a Tommy Hilfiger watch. This group's ad declared: "Wear the logo, not the attitude." *"Did Somebody Say McDonald's?"* questions the group members' motivations/desires as they devour McDonald's food while asking: "Did Somebody Say McArteries?"

The other four scenes depict moments during other activities throughout the process from which significant learning emerged. *"Media Blitz"* depicts an introductory brainstorming session on the theme of media and advertising. *"Not Me"* describes the reading/discussion of two newspaper articles about the effects of advertising on teens' lives. *"A Matter Of Perspective"* shows the class discussion surrounding an illustration entitled "Mom, we've been discovered!" The discussion was about how knowledge is constructed. Finally, *"On Borrowed Time"* portrays my personal confrontation with the issue of trust when a student failed to return a videotape he borrowed and then was absent on the last day of the study.

These were the highlights of the study, the epiphanies, the moments I found most significant. They depict the moments in which I consider meaningful learning to have occurred, both for the students and for myself. And this learning often occurred unexpectedly. The scenes show a "healthy" tension between the curriculum-as-planned and the curriculum-as-lived (Aoki, 1991). The expectations I had for the study were based on my careful planning and my previous experience gave me an idea of how things would unfold, but since much of the content of the work would be improvised or emergent, I knew there would be a need to be flexible. Nevertheless, I felt my expectations often frustrated. What I first saw as obstacles to the smooth progression of the work, I later understood as a dynamic curriculum-as-lived. These challenges became part of the process that provided opportunities for learning. What the students and I learned was not always what was set out in the curriculum but by-products (Salecl, 1994) of the process, taking us above and beyond the study's objectives. In many cases the experiences made me re-evaluate my perspective towards the work, the issues we explored, my role as teacher and my perceptions of the students. I continually needed to readjust my expectations and think outside my perspective to try to understand my students. Their responses often confused me, sometimes surprised me, and sometimes touched me. In that sense the study was a true exploration in which I learned at least as much as they did.

I remind the reader that the events in the scenes, though they are based on real events, are fictionalized. The scripts are products of my observations and analyses of the moments. They portray situations from the February and April sessions that are a blended and intermingled to create a feeling of continuity. The characters are generally based on real individuals, but sometimes composites. They are named for the code names that students gave themselves.

Interspersed amongst the scripted scenes that follow are a number of photographs, which are some of the actual photos taken by students in fulfilment of the CTS requirements. They are photos of the scenes that the groups created. The photos I have included were among the photos used by students as images for their print ads and for the storyboards they made in planning their video commercials. I use the photos to illustrate the drama work that students did towards the production of their media messages. Students gave their written consent for me to use these photos as part of my thesis.

I follow each scripted scene with commentary to make explicit the context for the teaching/learning, my understanding/analysis of the experience and to provide some theoretical framing. The commentary describes my reflection on the work with students in the days and months that followed, including work in two graduate courses where two of the scenes *"A Matter of Perspective"* and *"Did Somebody Say McDonald's?"* became the focus for further exploration of the emergent themes, youth identity and the McDonaldization of society. The commentary searches for understanding of the youth, their world-views and their perspective on the work we were doing. It looks at the appropriateness of the pedagogy in response to these youth and my role as "Teacher." It tries to work through conflicting impressions of the students' responses and raises questions.

In Chapter VI, the final chapter of this document, I pull together the issues introduced in the scripted scenes and commentary. I examine a number of pedagogical, methodological and theoretical issues raised by the study. I address questions, draw conclusions and make suggestions for further exploration.

Scripted Scenes & Commentary

Media Blitz

It's early on the first day of the study. Teacher and students have already played a number of warm up and group interaction games including Ball Games, Do You Love Your Neighbour, Person to Person, Sharks and Lifeboats. Now they are sitting on the floor of the school gym in a circle. Teacher has outlined the study and introduced the topic, media. In a brainstorming session she is checking to see what students already know. She is writing down key words and phrases that students come up with and writing them on chart paper. These words and phrases will be used immediately following the brainstorming session in a Sculpture Wheel activity to explore and share the ideas further through image/picture.

Teacher: What do you think of when I say the word "media?"

James: TV, magazines, newspapers.

Star: What about radio, movies, advertising.

Cathy: Internet too?

Teacher: Yup. Those are examples of media. Anything else?

Asia: It gives us information.

Cowboy: Media is good because it expands our minds in a lot of different ways.

Teacher: Okay. What do you think of when I say "advertising?"

Mojo: It's about getting you to buy.

Pooh Bear: Ya, getting you to buy their name brands.

Baby Girl: It's all about money.

James: They use sex to sell products.

Teacher: Is it true that advertisers use sex to sell products?

Adrian: Oh ya, it's true.

Cathy: It's disgusting.

Adrian: In ads everything is always happy and cool.

Teacher: Where do you see advertisements most often?

Mojo: On TV.

Baby Girl: Ya, on TV.

Pooh Bear: Magazines.

James: Or just on the street.

Adrian: What do you mean?

James: You know, ads on signs on the street or even on people's bags and clothes.

Teacher: How many of you have ads on your clothes?

Guy: I do.

Asia: So do I.

Teacher: How do you feel about being a walking advertisement?

Guy: I don't care.

Asia: It's important to advertise products every way possible because if you don't watch TV, they wouldn't have many consumers to buy their products.

Teacher: How much influence does advertising have on your lives?

Pooh Bear: We all go through the name brands everyday from cars all the way down to chocolate bars.

Star: It's important to get the hottest, latest, newest fashion style out there or it's name-calling and shit kicking we deal with.

Teacher: Is that true? You get beat up if you don't wear the right clothes?

Star: It happens. I've seen it happen.

Teacher: . . . What do you think of when I say "media manipulation?"

Adrian: What's manipulation?

James: You know, it tricks you into buying stuff.

Baby Girl: I think the media is only manipulative when people let themselves be manipulated. If you have low self-esteem, you're going to be manipulated into buying stuff.

Cowboy: Ya, not all ads are that bad. Some ads have the power to snag peoples' attention and use shock value . . . like those drinking and driving commercials.

Mojo: I think the media is just as bad as the rest of the world for manipulation.

Asia: The media is manipulating and corrupting our society, but who really cares? People who have never been exposed to media still are manipulated and corrupted, so I'm thinking things could be worse.

Roach: Sure ads are deceitful, but they're not packed full of profanity or malicious violence or crack and prostitution. They have beautiful people and catchy words and little white lies.

Comments on "Media Blitz"

At the beginning of our work together, I asked students to reflect on their understandings of the terms "media" and "advertising." Their responses indicated that many students were already quite well informed about the media, about advertising, and how it worked. They conveyed this understanding to me through group discussion and in their journal writing. I used these sources to give voice to their ideas in the scene "*Media Blitz.*" This brainstorming/journaling session served to show me the existing levels of students' understanding.

Though many students seemed to understand the world of advertising, they were not very critical of it in the sense of finding fault. It seemed to me, at first, that they were buying into consumer culture and taking-for-granted the need for advertisers and consumers to operate the way they do. I saw this attitude as defeatist in that they felt there was nothing they could do to change the situation. Later, after much consideration, I thought that perhaps the attitude was not so much defeatist as it was pragmatic. This was, after all, the world into which they were born.

I considered Buckingham's (1993) suggestion that while youth are especially vulnerable to the kind of manipulation presented by the media, since they have been exposed to media since birth, perhaps they are also the most sophisticated readers of media of any group in our society. My students reflected this dual nature in their responses to advertisements. Many expressed a sophisticated understanding of the subtle means of manipulation used by advertisers; some students indicated that advertisers' methods were quite transparent; yet these same students' capacity or willingness to be critical of the messages ads sent was limited.

Buckingham (1993) believes that the process by which individuals make meaning from cultural texts is an active process. Since my students saw no way of escaping the world of advertising and consumer culture, I thought, optimistically, perhaps, they were reading the texts to find a way to live with them. Roach's comment that ads, unlike her day-to-day reality, contained "beautiful people and catchy words and little white lies," was my first indication that perhaps young people do read advertisements to search out their "utopian residue" (Bloch in Kellner, 1995), expressions of their ideals, needs and desires. Having no rebuff against human desires, this insight made me question my critical stance towards teaching media literacy. I realized that I needed to become more willing to accept students' readings of ads as legitimate. As work on the study progressed the issue of students' readings of media texts and their desires became more and more significant. I revisit these matters and expand on their implications in subsequent scripts and commentary.

Not Me

It's the third day of the study. Previously, along with many other drama games and activities for warm-up, skill development and concepts exploration, students did the role-play activity Aliens which attempts to explore, through "alien" eyes, how our attitudes are affected by mainstream advertising. Now, the group is sitting in a circle in the middle of the gym. Some students are on chairs; others are sitting on the ground. They are looking at two newspaper articles, which discuss the effects of advertising on the lives of youth. One article is on teens and smoking, the other on teenage girls and body image. The intention of this discussion is to further encourage a critical attitude towards advertising, which Teacher hopes will carry over into the popular theatre work - the ongoing examination of the issues that have arisen from the students' scenes, and through the popular theatre into the creation of their media messages. Teacher also introduces two Adbusters spoof ads as examples of alternative advertising messages related to the issues discussed in the articles. The group has just finished reading "Ads Spur Teen Smoking, Studies Shows."

Teacher: I know that a number of you are smokers. I don't want to offend anyone by discussing the issue of teen smoking. Is everyone okay with it?

There are several nods and comments indicating that they are willing to address the topic.

Teacher: Alright then. Here's my first question: Do you agree or disagree that advertising affects teens' decisions to smoke?

Adrian: I don't think so.

Candita: Not really?

Teacher: If it's not because of advertising then why do you smoke?

Adrian: Because I'm addicted.

Teacher: Well, why did you start to smoke?

Adrian: Because I felt like it.

Asia: Or maybe because we saw others smoking?

Teacher: So what is it about others smoking that attracted you to start?

Candita: Well like you see your friends doing it, so you want to find out what it's like.

Teacher: So you think it's more the influence of friends rather than advertising?

Asia: Definitely.

Teacher: Are there cigarette ads that specifically target teens? Which ones?

Teacher indicates a number of mainstream cigarette ads in the centre of the circle.

James: Camel for sure.

Teacher: Why?

James: Because the ads are colourful cartoons. And Joe Camel is so cool with his shades.

Pooh Bear: And everyone in the ads is having a good time.

Teacher: Do the Camel ads depict the social aspect of smoking that you were talking about?

There is a pause while students look at the ads.

Adrian: I like the Marlboro ads.

Teacher: Are these the brands that teens prefer?

Guy: I would smoke Camel if we could get them here. My cousin brought me a pack back from the States. They were good.

Candita: They're too strong.

Teacher: Which brands do you smoke and why do you smoke them?

Asia: DuMaurier or Players. They're the most popular.

Teacher: Why?

Asia: You can get them everywhere.

Adrian: I just smoke whatever.

Teacher: Do you think that the regulation of cigarette ads would have any effect on reducing the number of teen smokers?

James: No.

Adrian: That's a dumb idea.

Guy: I heard that they were going to start selling cigarettes in just plain packages.

Teacher: Do you think that would make any difference?

Guy: No.

Teacher: Can anyone think of any examples of anti-smoking ads?

Cathy: I saw one. It was a picture of a teenage girl smoking and then another picture of her all old with yellow wrinkled skin. It was gross.

James: Or like the commercial with the guy – at first you think he's the Marlboro man and then he's really standing outside his house in his pyjamas. He can't smoke inside because it's bad for his kids.

Teacher: Do ads, which try to discourage teens from smoking, have any effect?

Adrian: They're good ads but I don't think they make any difference.

Teacher: Here, I have one for you. This one is done by Adbusters, an organization that is very critical of mainstream advertising. It shows a young man with a cigarette in each hand, one behind his ear and two in his jacket pocket. He's got this "Hey, look at me" expression. The slogan reads "Utter Fool." What name-brand product is this ad criticizing?

Asia: Oh, I know. Cool cigarettes.

Teacher: Do you think this ad is effective?

Candita: It's pretty funny, I guess.

Teacher: Do you think it could influence your behaviour? Could it influence someone's decision to start smoking or stop smoking?

Adrian: I wouldn't go that far.

James: It's more like a joke, you know, it's funny, but no one takes it seriously.

Teacher: *(pause)* I have another article I'd like us to read on another issue related to the effect of adverting on teens.

Teacher hands out the article. They read "'Light-hearted' Ads Help Teach Girls To Hate Their Bodies."

Teacher: Do you think teenage girls are obsessed with their bodies?

Asia: Totally.

Cathy: Yes.

Teacher: Do you agree that most teenage girls are unhappy with their bodies?

Mojo: Yes.

Asia: Either they're too fat or they don't like their hair or their nose.

Adrian: Most girls are always on a diet.

Mojo: I knew a girl who was anorexic. She refused to eat. She was so thin and she still thought she was fat. They finally sent her to the doctor.

Teacher: Have a look at some of these fashion ads.

Teacher indicates a number of fashion ads in the centre of the circle.

Teacher: Do you think that ads contribute to the problem of eating disorders amongst girls?

Cathy: Yes.

Candita: For sure.

Teacher: Do the women in these ads look anything like the average woman in the real world?

Asia: No. The women in the ads are always so thin and beautiful.

Adrian: That's why they're models.

Mojo: Girls want to look like that. That's why they get anorexic.

Teacher: What about the Special K slogan: "The more a woman weighs, the less she's perceived to be worth." Do you think this is true in our society?

Cathy: It's true. That's why everyone wants to be thin.

Teacher: Do you think the 7up ad is funny?

Guy: I remember that ad. It was funny!

Teacher: Is it fair to put down a fat woman in order to sell a product?

James: I don't think they're putting her down. It's just supposed to be a joke.

Teacher: Does a similar situation exist in advertisements portraying images of men?

Adrian: What do you mean?

Teacher: Is there the same pressure for men to look good as for women? Do ads contribute to self-image problems amongst men?

Adrian: I don't think it's the same as for women.

James: Some guys worry about how they look, but I think guys can get away with just looking like bums, you know.

Teacher: Let's have a look at another Adbusters spoof ad – that's what they call them – "spoof ads." It's an ad of woman bending over a toilet. What do you think she's doing?

Asia: She's puking.

Teacher: The slogan reads: "Obsession for women." Which name brand or product is this ad criticizing.

Candita: Calvin Klein Obsession. I love that perfume.

Teacher: Do you think this ad is effective in getting its message across?

Cathy: Well, ya.

Teacher: Okay. I have one more question for you? I'm a little confused by your responses to these articles. Why is it that most of you agree that smoking ads don't affect your decisions to smoke, but that fashion ads do affect women's body image?

Adrian: It's a totally different situation.

Comments on "Not Me"

"Not Me" describes a session in which we looked at two newspaper articles examining the effects of advertising on teens. One article (Bloomberg, 1998) discussed research, which claimed that advertising contributes to teens starting to smoke and the other article (Ford, 1998) looked at the effects of advertising on girls' body image leading to eating disorders.

A number of my students were adamant that advertising did not influence them to start smoking. They claimed they started smoking because they saw others doing it or just because they felt like it. On the other hand, many did agree that teenage girls and boys were insecure about their bodies, and that advertising contributed to this insecurity. I was perplexed that they admitted to media influence in the one situation but not the other. At first I was unconvinced by their explanation that the two situations were entirely different.

In an Adbusters article that we also read during the course of the study, Rank (1993) reports findings by American advertising research firms, which hint at the contradictory responses my students had to advertising's influence on the issues of smoking and body image. The article states, "Most people don't think ads work . . . 75 to 80 per cent of Americans say, 'Advertising doesn't affect me.' In schools this attitude is common among those of us who, while wearing designer jeans and $125 Nike Cross Trainers, will blandly answer that they never buy things because of ads" (p. 42). Rank refutes this type of response by pointing to the advertising industries' spectacular growth in recent years. Statistics show that advertising is effective in getting consumers' attention.

I thought that some of my students' contradictory reactions to advertising's effectiveness indicated a superficial reading of the media. I believed that the "not me" attitude was a defensive manoeuvre; they were reluctant to admit the power that advertising had over them. Since the smoking example was closer to their own experiences, perhaps it required a more defensive stance. On the other hand, perhaps the responses did reflect the complex, often contradictory role that advertising played in their lives and in our society at large. Students showed me that they were able to analyse media messages. Were they being selective when viewing them critically in the context of their own lives, or was it really a matter of different responses to two different situations? Perhaps advertising is more powerful in affecting attitudes/patterns of behaviours involved in issues like body image than in affecting any one decision such as the decision to smoke/not smoke. I had to admit that it seemed things were more complicated than the theory suggested. My critical perspective wavered when faced with the lived experiences of my students.

The Perfect Girl

It's the second day. Students are sitting in a circle on the gym floor. Some are relaxing, leaning back. Others are huddled nearer the centre. The lesson is moving into the devising phase. This activity is a continuation/recap of the Story Circle from the previous day for students who were absent. The Story Circle is based on the premise that communicating through stories, even telling stories of our own experiences, is fundamentally a dramatic activity. The Story Circle format is a ritualized way of encouraging such storytelling. There is a pile of advertisements in the middle of the circle. The ads are trimmed, mounted on black construction paper and laminated. They are intended as inspiration/motivation for students to tell stories about their experiences with advertising or advertised products. Students will use their stories to create scenes, which will eventually lead to the creation of their media messages. Some students are shuffling through the ads, picking out ones they like.

Candita: I love this one.

She's chosen a fragrance ad for men. The image is a black and white close-up of a father tenderly carrying his son on his shoulders, with ocean waves in the background.

Mojo: It's nice. (*Still shuffling through the ads.*)

Cathy: I like this one. I love her clothes.

Cathy has chosen a fashion ad with a beautiful model wearing chic clothes.

Teacher: Yesterday some people told stories about their experiences with advertising. They chose one of the ads that reminded them of a story from their lives. I told a story about hair colour – Why do I colour my hair even though I don't like the idea of hair colour?

Candita: Were you here yesterday James? (*Candita is still holding the ad.*)

James nods.

Teacher: James, told a story about a girl.

Candita: Tell your story J.

Cathy: It's romantic.

Candita: Come'on. Tell it.

James: It was about a girl that I knew – but she moved away. We got along really well, had lots in common, did stuff together. We played hockey together.

Adrian: Was she any good?

James: She was a good player – better than me. We had fun together. But, you know, I never considered her more than a friend. Now that she's gone I'm wondering if there could have been more between us.

Photo #1
We had fun together. But, you know, I never considered her more than a friend.

Everyone is pensive.

Candita: *(romantically)* Ahhh.

Teacher: Interesting . . . It's a touching story James. What do you see as the connection to advertising?

James: Actually, it wasn't until after I told the story yesterday that I realized . . . She never lived up to my image of the perfect woman, you know, the kind on TV, the models, long hair and beautiful eyes. She was just sort of a tomboy I guess. She didn't fit my standards for what a girlfriend should be. In fact, it was sort of a mind awakening experience for me. To realize that.

Teacher: Wow. That image of women – with long hair, beautiful eyes, slim body, great clothes, it is out there, isn't it? Your story makes a connection between that image and your personal relationship with this woman. It shows how the image helps you form values about what is beautiful - how you judge a woman to be suitable based on that image.

Photo # 2
She never lived up to my image of the perfect woman, you know, the kind on TV, the models, long hair and beautiful eyes.

James: I feel shitty about it. I miss her.

Teacher: Hmmm.

Cathy: Are you going to see her again? Maybe there's a chance you can get back together.

James: I think I missed my chance.

Comments on "The Perfect Girl"

The story told by James about the girl who did not meet his standards of what a girlfriend should be, provided a unique opportunity for learning about how the media helps shape our values. When he told the story on the first day of our work together, James had not yet made the connection between his ideal of what a girlfriend should be, and the images of women in the media. It was simply a story about a girl he had known. Though the story was poignant, there was no apparent connection to advertising. At first, I thought it probably would not be appropriate for the drama activities I had planned. When we re-visited the stories on the following day, James told us about his "mind awakening experience." For him, the learning was profound. His image of "the perfect girl," he realized too late, was based on the portrayal of women in advertising. This realization displayed a deep understanding of the effects of advertising on his life. The knowledge, probably latent in his thinking, through storytelling and reflection on the storytelling, became explicit. The other students also appreciated his insights.

In this case, there was a connection made, on a personal level, between advertising and values. I was touched and pleased that James was willing to share his experience. Personal disclosure in working with teens is always a sensitive issue, but well worth the risk involved. Because of the personal connection to the content, the scene and the media messages that James's group created were effective. The study provided the setting, but the learning opportunity came from James. I could not have devised a more relevant or meaningful example of the role that advertising plays in forming our values. This sort of personal relevance, according to Marchesi (1998) may be especially important for "at-risk" youth who feel that "school objectives have nothing to do with their current or future lives. Their culture, norms and concerns are outside the school" (p. 25).

As I mentioned in the introduction to *"The Perfect Girl,"* I believe that storytelling, even at the level of sharing stories about our day-to-day lives, is fundamentally a dramatic way of communicating. Introduced as a drama activity, the Story Circle formalized the storytelling further. James' story then, is a good example of how drama is used, in this study, as more than just a collection of activities or a set of skills to be mastered. Drama is a way of working and a way of thinking, which opens up opportunities for learning. It took us beyond the study's specific learning objectives. A dramatic process, in this case storytelling, encouraged a kind of learning that was embodied and experiential (Courtney, 1988; Norris, 1995). It was able to elicit knowledge that was non-conscious. For me, it was a reminder to trust the creative process. I should not have been so quick to judge what was and was not appropriate, but allowed the meaning to emerge.

Image Is Everything

It's late on the third day. The class has just completed the last round of presenting their popular theatre scenes to get final input from their classmates in focusing the messages of their scenes and finding slogans for their media messages. Now, small groups of students are scattered around the school getting ready to take their photographs. Candita, Asia, and Pooh Bear are sitting around a table in the smoking area of the gym. Candita and Asia are taking a smoke break. They are "running behind" the other groups in the devising process because of absences and other disruptions within their group. Unfortunately, their group was not ready to show their scene to the class. They are only now putting their scene together before taking their photos. Asia and Candita tried the scene the day before; they are now explaining it to Pooh Bear who has just joined the group. Teacher is walking by, observing and providing input. Candita and Asia put out their cigarettes.

Candita: Okay, so let's do this scene then.

Pooh Bear: Well, what's it supposed to be about?

Asia: It's about staying in school.

Candita: And we're going to use the Sprite ad, "Image is nothing."

Pooh Bear: How are we gonna do that?

Asia: Okay. Two of us are sitting here with our books doing work. We're in school.

Candita: Two people are serious about doing their work. The other one is just slacking off.

Asia: She can be just coming back in from somewhere. From the washroom or something.

Pooh Bear: I'll be one sitting at the table.

Candita: I'll be the one coming in. That's my style.

Asia: So you've got to be carrying a Pepsi.

Pooh Bear: What does Pepsi have to do with it?

Asia: You know how the ad goes: "Image is nothing. Obey your thirst."

Candita: I think I'm the shit because I drink Pepsi.

Asia: She comes strutting in and then falls on her ass right here in front of the table.

Pooh Bear: How is she supposed to do that? You have to fall on your ass?

Asia: Just pretend you slipped or something.

Candita: I can do this. I know how to do it. Let me try.

Candita gets up, grabbing her Pepsi can. She walks off to one side.

Candita: You guys are working.

Teacher: *(to Candita)* Don't hurt yourself.

Candita: No problem.

They improvise part of the scene. Asia and Pooh Bear are writing in their notebooks. Candita struts in holding her Pepsi can high. Just in front of the table *she pretends to twist her ankle. She bends at the knees and drops backwards to the floor – still holding her Pepsi can in the air. The other characters stop working and look down at her.*

Photo # 3
She comes strutting in and then falls on her ass right here in front of the table.

Pooh Bear: So what do we do? Just stare at her?

Asia: I don't know. (*holding up the Sprite can.)* I hold up the Sprite can and say: "Image is nothing. Obey your thirst."

Pooh Bear: Perfect.

Candita: *(to Teacher)* What do you think?

Teacher: I think it's a great scene. I like your stay-in-school message. And that was an excellent stage fall, Candita. But, with the slogan, aren't you just replacing one image with another – replacing Pepsi with Sprite?

Asia: That's how the ad goes. You told us to talk about advertising.

Teacher: What about your stay-in-school message? How does your slogan get that idea across.

Candita: Because they are saying it and they are the cool ones, the serious students.

Teacher: Ya, I get that but . . . well, I guess it makes sense but . . . I still think the Sprite slogan is more about loyalty to a product rather than about staying-in-school. How about "Image is nothing. Stay in school."

Asia: How lame.

Pooh Bear: Hey, I just thought of something. Where are we going to get Sprite cans?

Teacher: You guys don't even drink the stuff. *(to Candita)* You're drinking Pepsi. *(to Asia and Pooh Bear)* What are you drinking?

Asia: 7up.

Comments on "Image Is Everything"

Asia, Candita and Pooh Bear created a stay-in-school message using the Sprite slogan "Image is nothing. Obey your thirst." They portrayed an undedicated student, a Pepsi drinker, trip and fall in front of a group of studious Sprite drinkers.

In this case, the stay-in-school message came from their shared experience of dropping out and returning to school. The significance of this group's creation was that it gave the young women the opportunity to talk about their feelings of being back at school. Though their message was not exactly what I had asked for, a comment on their experiences with advertising, I recognized the value in what they were doing. For me this offered a lesson in letting go of my curriculum-as-planned (Aoki, 1991), in being responsive to the needs of my students and the situation. To allow them an opportunity to meet with success, I was willing to adapt the parameters of the assignment to make room for what they had to say.

They did go some distance in addressing the theme, advertising. They used the notion of image associated with a product and used this to make a statement about the image they associated with being in school. In any case, their message was positive. The idea of using the Sprite slogan was intriguing and I was interested to see what they would do with it.

What they came up with was clever, but I questioned its sincerity and depth of thought. They borrowed the slogan from the world of mainstream advertising, but did not adapt it to fit the context of their message. For me the stay-in-school message, was still obscured by the message about product loyalty. I wondered if they had fallen victim to Sprite's clever advertising campaign, which appears to reject image, but really only substitutes one image for another. I tried to push them to be more critical. I suggested they dispense with the Sprite/Pepsi element of their scene altogether. "Image is nothing. Obey your thirst" would have been appropriate, I thought, if "thirst" referred to the thirst for education. I suggested: "Image is nothing. Stay in school," but they were unwilling to abandon the ad/slogan as it was. They had an attachment to the ad/slogan that I did not understand.

I made my point-of-view on the Sprite advertisement explicit. Ironically, for them product loyalty was not even an issue. Whatever meaning they made of or pleasure they got from the advertisement, it was not transferred to the product being advertised (Fiske, 1987). They ended up covering a 7up can with paper and writing Sprite on it. It was the stay-in-school message that was important to them. I suspect they just liked the ad/slogan and liked their idea of using it. They were having fun with it while still fulfilling the requirements of the task. In any case, considering the participation/attendance problem that this group faced - members missing, dropping out, joining late, and the time constraints, as described in the scene, I was satisfied that they had tackled the job resourcefully.

Nobody's Puppet

Flashback to the first day: Roach, Jeremy, Cowboy and Teacher are sitting around a table in the school's art room. They have played a number of warm-up and group interaction games. They've just finished brainstorming on the question "What do you think of when I say media . . ." Many ideas have been generated. The ideas have been written on chart paper, which is lying on the table. They are about to try a sculpturing activity, to explore and share their understandings of the ideas they have generated through image/picture.

Teacher: Okay. Let's get up and try something. I want us to try to create sculptures using our bodies to depict some of these ideas.

Roach: How are we going to make sculptures out of these ideas?

Teacher: Let's get up and try it.

Teacher gets up from the table and moves to an open space in the room. Jeremy gets up and follows.

Jeremy: I think I've done this before.

Roach gets out of her chair and tentatively follows.

Roach: Okay, I'll give it a try. I'll try anything once.

Cowboy wears a cowboy hat that he doesn't take off. He remains seated. Everyone looks in his direction.

Cowboy: I'll be the audience.

Teacher: Jeremy, you be the sculptor. You'll have a turn at sculptor too, Roach. *(to Roach)* If it's okay for Jeremy to touch you just a bit, let him shape your body. Or Jeremy you can show her how you want her to pose by demonstrating with your own body. I'm going to call out a word and you shape your image of that word . . .

Jeremy and Roach take a few turns with Jeremy as sculptor and then with Roach as sculptor. Cowboy makes occasional comments from his seat.

Teacher: Okay Cowboy, your turn to come and sculpt.

Cowboy: No, it's okay.

Teacher: What about being sculpted then.

Cowboy: I don't think so. I'm not going to be anyone's puppet.

Teacher: Okay, if that's how you feel about it.

The work continues . . .

. . . Fast forward to the end of the third day to see the ramifications of Cowboy's attitude of day one. The students have gone through the whole process of telling stories, creating scenes and using popular theatre to explore the issues raised by the scenes. They are now at the photo taking stage. Roach and Jeremy are working together. They are at the mall. Cowboy insisted on working on his study alone. He is working on an anti-drinking and driving message. He has shot some photos out on the street. He returns, still wearing his cowboy hat, to the art room where Teacher is waiting. He is in high spirits.

Teacher: *(to Cowboy)* So you've taken your photos?

Cowboy: Here's the camera. *(He hands the camera to Teacher)* You're going to get them developed?

Teacher: They'll be ready for you tomorrow. How did it go?

Cowboy: It went great. I got my buddy Jason to help me.

Teacher: Well that was nice of him.

Cowboy: I took pictures of him.

Teacher: Oh ya, so like he posed for you.

Cowboy: He's acting like he's drunk. I've got a good one of him leaning against the wall. I showed him how to stand. You know . . .

Cowboy uses his body to demonstrate the poses as he describes them. He is enthusiastic.

Cowboy: . . . he's all bent over, almost falling down. Right in the corner. He really looks drunk. Like he's gonna take a piss or something. And I have another one of him getting into this car. It wasn't even his. A red Firebird – nice ride. He's grabbing the door handle. His other hand in his pocket. Leaning against the car.

Teacher: *(inner dialogue)* I wonder if he knows he's sculpting!

Cowboy: And a cop let us take a picture of him and his Check Stop van. He said no problem. Cops are usually such a-holes.

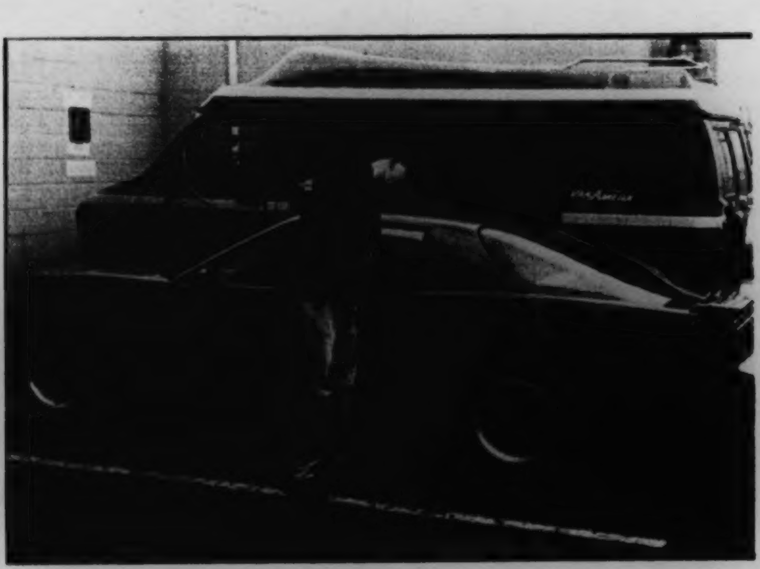


Photo # 4
And I have another one of him getting into this car. It wasn't even his.
A red Firebird – nice ride.

Teacher: That's great, Cowboy. Sounds like you got some good photos.

Comments on "Nobody's Puppet"

Commitment and willingness to participate in the drama games and activities was an ongoing issue with these inner-city students. Many of the students had limited drama experience and/or the drama activities were too risky for them to participate in, in front of their peers. When I asked Cowboy to participate in a sculpturing activity, he refused to be "anyone's puppet."

From the beginning of our work together, Cowboy was reluctant. He insisted that he was not comfortable doing drama. Even so, I did manage to coax him into joining some of the games. The sculpturing activity, in which one student shapes the body of another student, by giving verbal instructions, modelling or manipulating the other's body, was too much. He refused to participate in the exercise on the grounds that he did not want to be "anyone's puppet." Drama games and activities, I have found, as well as being effective for warm up, skill development and concept exploration, are often good indicators of students' motivations. The games and activities can be used for evaluating a student's readiness for learning, as well as their progress. In this case, Cowboy's refusal, I felt, revealed his state-of-mind. The term "puppet" suggested an unwillingness or inability to let down his defences to the point where he felt someone else to be in control of his body. To me, this indicated a lack of trust in others, a fear of being vulnerable, out of control or appearing foolish. These are, of course, legitimate concerns.

I was sad that his attitude/behaviour blocked him from a new learning experience, yet I respected his limitations. Later when students took photographs of the scenes they had created, Cowboy, working alone on an anti-drinking and driving message, recruited a friend of his to pose for the photographs. On returning from the photography session, he excitedly told me and showed me how he had posed his friend to look like a drunken driver. He described and demonstrated each posture in some detail and explained how every nuance added to the overall effect. Unwittingly, he had been sculpting his friend to pose for the photos, and had sculpted his own body in showing the poses to me. He had made use of the drama technique without surrendering his own sense of security, without becoming anyone's puppet.

While I had the urge to make Cowboy aware that he had inadvertently used the sculpting activity in the photo session and again in describing it to me, I held back. I did not want to diminish his success with my "I told you so." Nor did I point out the grim irony of the situation, that though he refused to be anyone else's puppet, to give up his own sense of power, he was prepared to sculpt his friend, to exert that power over someone else. I resigned myself to the fact that at least had taken a few steps towards using his body, and his friend's, in expressive/dramatic ways to make meaning.

I was excited that the work had managed to capture Cowboy's interest. He made meaning (by sculpting his friend) through the drama activity. It was the photo shoot that finally, fully engaged him and gave him a sense of purpose. The process lured him into the drama activity on his terms. In using drama as a learning medium, I discovered, I did not need to coax students, but could allow students to find their own way into drama. It was another reminder to me to trust the dramatic process. This incident showed me that even the most reluctant students, whether they realized it or not, learned something from the experience and gained some competence in the drama way of working.

Blood Is Thicker Than Principles

Late on the second day, the group of students sits on the floor in an open space in the gym. Students have previously formed small working groups. Each group has chosen one of the stories that their group members told during the Story Circle. The groups have created tableaux/frozen pictures based on the stories and then moved from tableaux into improvised scenes. The groups are about to take turns presenting the scenes that they have created to the class. Following each scene, popular theatre techniques are used to explore the issues that arise.

Teacher: Okay, group one; let's see what you've got. This is the Hilfiger watch scene, right? Remember Baby Girl's story and the tableau the group showed us yesterday?

A group of students gets up to show a scene they've been working on based on Baby Girl's true story. The scene takes place at a shopping mall. Three friends have just met up after doing some shopping.

Guy: Hey, check it out - my new Tommy Hilfiger jacket.

Star: Wow, it's real nice.

Baby Girl: Ya, well . . .

Guy: What's the matter? You don't like my jacket.

Baby Girl: Well, it's just that . . .

Guy: What?

Baby Girl: Didn't you hear about Tommy Hilfiger on Oprah the other day?

Star: What?

Baby Girl: He's a racist. The stuff he said . . .

Guy: What'd he say?

Star: What did he say?

Baby Girl: He said that if he knew that Chinks and Niggers would be wearing his clothes he wouldn't have designed them.

Guy: No way, man!

Star: No way.

Baby Girl: Ya, Oprah was so mad she shut down the program for 40 minutes.

Star: Wow.

Guy: I don't believe it.

Star: I think Oprah would do that.

Guy: I don't think Hilfiger said that.

Baby Girl: He said something racist. That much is true.

Guy: So what? The jacket's still cool.

Baby Girl: Ya but, I just don't want to buy his stuff if he's a racist.

Guy: Whatever.

Exit Guy. Enter Asia.

Asia: Hey little sister.

Baby Girl: Hi Asia.

Star: Hi Asia.

Asia: I know it's a little late, but I bought you a birthday present. It was on sale.

Baby Girl: Thanks.

Asia gives Baby Girl a gift and they hug. Baby Girl opens the gift.

Baby Girl: Oh.

Asia: It's a Tommy Hilfiger watch. Don't you like it?

Baby Girl: Ya, I like it.

Photo # 5
Ya but, I just don't want to buy his stuff if he's a racist.

Asia: What?

Baby Girl: Nothing.

Star: *(to Asia)* She doesn't like Hilfiger because he's racist.

Asia: Oh come on Baby Girl, it's a nice watch, isn't it?

Baby Girl: It's a beautiful watch.

Asia: Just because the guy is a racist . . . That's so like you. I should have known.

Star: Hey, Baby Girl, just because you wear the watch doesn't mean you're a racist.

Baby Girl: But it's . . .

Star: It's not like you're supporting him or anything.

Asia: The watch doesn't even say Tommy Hilfiger on it; it's just a logo.

Baby Girl: Ya, I guess you're right. Thanks Asia.

Baby Girl puts on the watch as they exit together.

Applause from the class.

Teacher: Okay, alright – great scene. It raises a really interesting issue. I would like to hear Baby Girl's inner dialogue, what she is thinking, but not saying. Baby Girl, speak as your character in the scene, what's going on inside your head right now?

Baby Girl: Well, I'm confused. I think it's important not to buy Hilfiger; I can't stand racists. But I know my sister will be hurt if I don't accept the watch. I don't want her to get mad at me.

Teacher: *(to the group)* What do you think she should do? Let's give her some help, some advice. Let's try something. It's a technique called Angel/Devil. We need two volunteers.

Mojo and Adrian get up.

Teacher: Mojo, do you want to be the angel or the devil.

Mojo: I'll be the angel.

Adrian: That's good 'cause I'm the devil.

Teacher: Stand here on either side of Baby Girl. You are like her conscience, like in the cartoons. The angel and devil on either shoulder, giving her advice. You can put your hand on her shoulder to show that you are her inner thoughts. Is that okay Baby Girl?

Baby Girl: Ya. Whatever.

Adrian and Mojo tentatively reach out and put a hand on Baby Girl's shoulder. Adrian drops his hand after a few seconds.

Teacher: Go ahead.

Adrian: What am I supposed to say?

Teacher: You're the devil. What advice would the devil give her in this situation?

Adrian: Ummm. Hilfiger is a racist bastard. Hire someone to kick his ass.

Teacher: Okay . . . Angel, your turn.

Mojo: It's true that Hilfiger is a racist, but one watch is not going to make any difference.

Adrian: Just tell her you don't want it. She can return it for another one.

Mojo: It was really thoughtful of your sister to buy you the gift. You don't want to hurt her feelings.

Adrian: Take the watch and then just don't wear it.

Baby Girl: She'll notice.

Mojo: It doesn't even say Hilfiger, it's just a logo.

Adrian: It's not like anyone is even going to notice the logo.

Teacher: What do you think, Baby Girl. Have either of them convinced you.

Baby Girl: I'm going to take the watch. Racism is wrong, but in this case my sister's feelings are more important to me. I'll just wear the watch once in a while.

Teacher: *(to the other students)* What do you think about Baby Girl's decision to accept the watch?

Star: She should take it.

Guy: Ya.

James: Just because you wear the watch doesn't mean you are a racist.

Candita: Ya, wear the watch, not the attitude.

Asia: Wear the logo, not the attitude.

Teacher: Do you think that Baby Girl can wear the logo without also supporting Hilfiger's racist attitude?

Cathy: Sure.

Guy: Yes.

Teacher: But doesn't wearing the logo support Tommy Hilfiger and his attitude by promoting his products and profiting his company?

Adrian: It's not like she's supporting Hilfiger himself. It's a company.

Star: She didn't even pay for it, her sister did.

Mojo: Anyway, it's a birthday present. She can't just refuse to take it – how rude would that be. Her sister would be so incredibly hurt.

Teacher: That's true too.

Comments on "Blood Is Thicker Than Principles"

In this scene, conflict arose when Baby Girl's sister gave her a Hilfiger watch for her birthday. Baby Girl was torn between her anti-racist values and her loyalty to her sister, but was finally persuaded to accept the gift. Through the popular theatre process, Baby Girl's experience was explored. The media message her group produced declared, "Wear the logo, not the attitude."

Initially, I was very impressed by Baby Girl's socially conscious attitude in boycotting the Tommy Hilfiger label. Her anti-racist action was the kind of critical thinking/action I was aiming for. (There is some doubt over the actual content of the Oprah program she refers to. As to what really happened on the show or what Hilfiger actually said remains unclear. What I found important was the stand she was taking.) She told the story to the group with a sense of irresolution. The story presented an interesting dilemma for the students and for me as a teacher. Though Baby Girl made the association between the product and the racist attitude in her original boycott, the commitment to her principles broke down when her sister became involved. We used popular theatre as a way of exploring responses to the conflict. The exploration became a question of how we reconcile our abstract ideals/values with our personal loyalties. Baby Girl deemed the personal issue: the bond between sisters over the act of gift giving, more important than the social issue – Hilfiger's racism, in this instance.

The situation described in *"Blood Is Thicker Than Principles"* shows the best example, in this study, of popular theatre in action. Baby Girl's story was strong and the conflict seemed obvious. Boal's (1992) popular theatre/"Theatre of the Oppressed," works best when the incident of oppression is clearly defined. (Perhaps the lack of clear-cut conflict situations was one factor that contributed to the lack of effectiveness of the popular theatre in working with other groups' scenes.) At the end of the scene that this group presented, Baby Girl seemed to have given in to her sister's argument. In my role as "Joker," (which I defined earlier) I asked Baby Girl for her Inner Dialogue to hear what she wasn't saying. From her response it was obvious that she was still confused about what to do. Though she had agreed to accept the watch, she was not entirely comfortable with her decision. I then suggested the Angel/Devil technique to give the "audience" an opportunity to help Baby Girl make a decision. Mojo as Angel and Adrian as Devil gave her advice that led to thoughtful argumentation. Interestingly, in this discussion, the distinction between the "good" and "bad" advice became convoluted. I began to consider that perhaps the conflict was not, after all, as straightforward as I had assumed. I wondered how appropriate, Boal's notion of "Theatre of the Oppressed," which assumes a clear distinction between antagonist and protagonist, was for this situation. While racism is clearly unjust, I hesitate to call the situation between Baby Girl and her sister oppressive. Nevertheless, the Angel/Devil technique managed to draw out insights that may not otherwise have been considered. In the end I asked Baby Girl if she had reconsidered her decision based on her classmates' advice. Though she stayed with her decision to keep the watch, now her rationale for keeping it was more explicit. Through further discussion with the large group Baby Girl's decision was validated. In the discussion that followed, though I pushed the racist/anti-racist issue and raised the legitimacy of boycotting the consumer capitalism represented by Hilfiger, most of the students supported Baby Girl. It was almost as though the class decision absolved Baby Girl of feeling guilty over accepting the watch. Through popular theatre the group had arrived at a compromise. One student suggested the slogan "Wear the logo, not the attitude," and the group accepted it. Through popular theatre they found a course of action that worked for them.

After the popular theatre session, I wondered how we could have explored the possibilities further. I was still not satisfied that we had pushed the issue to its critical conclusion. I was still unwilling to compromise on my principles. I realized that I could have played an Out Scene, a parallel scene, in which Baby Girl rejects the sister's gift in order to generate some arguments for or against that course of action. This might have led to new and different insights/conclusions. With this idea in mind, and as a way of sharing my research with my colleagues, I described the Hilfiger scene to a group of fellow graduate students in a research class. I engaged them in a demonstration of popular theatre techniques. First, we put Hilfiger himself on the Hot Seat to clarify his attitudes. Then we played the Out Scene between the two sisters that I had wanted to try. In this case Baby Girl stood up for her beliefs. Baby Girl confronted her sister, accusing her of not supporting her anti-racist efforts and the sister agreed to take the watch back. This was the course of action that this group discovered. Was this the solution that I was looking for from my students? Perhaps, despite my efforts not to force my agenda, I was expecting students to converge on a specific solution. My students arrived at a very different course of action.

From my perspective, initially, I felt that while the group admitted a connection between the racist attitude and the product, they were not being critical enough. They did not acknowledge that by wearing the logo they were, however indirectly, supporting the attitude; that by wearing the logo they were not only advertising the product associated with Hilfiger's racist attitude, but by buying the product they were directly contributing to the company's profits. Rather, these students displayed an attitude that accommodated both sides of the issue. While they never rejected the anti-racist attitude they did make it subordinate to the more personal/intimate issue. Again, I wondered if their attitude, in supporting the personal over the social, was not the more pragmatic course of action. They were satisfied with the ambiguity of their response. At first, I was not. I felt they hadn't taken a stand. Their meaning was conflicting. I wanted to push them further, yet I hesitated. Did I hesitate because I did not want to impose my values, push my agenda? Or was it because I really did not know the answer myself? Eventually, I had to acknowledge their meaning. They had arrived at their course of action through sincere deliberation. I had to accept and respect their understanding. After all, I couldn't argue with the sentiments involved in their response; loyalty to a sibling was something I valued too. If this was their expression of "utopian residue" (Bloch in Kellner, 1995), who was I to argue. For the first time, I sensed the comfort my students must have felt in pragmatically accepting a world full of ambiguities. Though I wondered if Baby Girl would ever feel entirely comfortable wearing the Hilfiger watch, was her concern for her sister not, after all, exactly the kind of compassion that leads to a more just and humane society for all? My critical stance softened to allow a more open way of responding to issues.

For me, the incident brought into question my role as teacher with regards to values. Students learn values at school as well as from the media, at home and on the street. Though I realized that my values undoubtedly influenced my teaching, I was not comfortable with the notion of teaching values. If I wanted students to become critical thinkers, critical consumers of advertising, that meant questioning ready made answers and finding solutions for themselves, not just accepting the values/opinions of their teacher. I found a way to reconcile my critical perspective with students' responses in Buckingham's (1993) call for an approach to media studies that is both "radical" and "progressive." While the radical approach critically analyzes the media, the progressive approach, Buckingham says, explores students' experiences, validates their culture and legitimizes their ways of knowing.

Finke (1997) too wants to explore a pedagogy that does not ignore individuals' investments in the name of egalitarian ideals. Finke says we "must avoid reproducing a simplistic inside/outside dichotomy that locates oppression, anxiety, and resistance either exclusively within the individual . . . or exclusively outside of the individual in the cultural and historical forces . . . the former calls for a psychoanalytic pedagogy, the latter for a political one. The task of a feminist pedagogy seems to demand some integration of both approaches" (p 119). By offering my perspective, yet accepting the students' meaning, I believe I was moving towards such a pedagogy.

A Matter of Perspective

It's the second day of the study. Along with some warm-up and skill development games the students have explored the concept "power" experientially through the drama games/activities Hand Guidance and The Great Game of Power. Now the group of students are sitting in chairs gathered near one wall of the gym where an overhead projector is set up. Teacher has been introducing the critical theory aspect of the work using graphics and illustrations. They have discussed how power interacts with the notions "society," "ideology," "hegemony," etc. They are about to look at the illustration "Mom, we've been discovered!" as an example of how knowledge is constructed. Teacher expects the theoretical discussion to set the mood for and influence the popular theatre work that will follow.

Teacher: Okay, so we've been looking at the notion of ideology and the structures in our society where ideology is constructed. We've looked at the characteristics of what I've called a technocratic ideology and you've agreed that in many ways this describes what our society is like. Is that right?

Students: *(various affirmative comments from students showing general agreement)* Totally. Yes. For sure.

Teacher: Okay . . . here is a more specific example to show how even knowledge, like the stuff we learn in school, is constructed. Have a look at this picture.

Teacher puts an illustration on the overhead. They look at the picture together and discuss what they see. It is an illustration of a group of Native women and children - in the past, probably their first contact with Europeans. They are wearing hide clothing and carrying bark baskets. They are peeking through the trees at a canoe on the river. It looks like some of the people in the canoe are European explorers. One Native child is pointing at the canoe. The caption reads, "Mom, we've been discovered!"

Teacher: So what do you think this picture and the statement "Mom, we've been discovered!" are trying to say?

Adrian: *(a young Native man – angrily)* It's racist . . .

Teacher: How is it racist?

Adrian: That's not how it happened.

Teacher: Okay. I should tell you that the picture is from a history book written by Dene people in the Northwest Territories – up where I taught on a river called Dehcho as the Dene call it – otherwise known as the Mackenzie River.

Adrian: Well it's bullshit . . . That's not how it happened.

Teacher: Is the statement, "Mom, we've been discovered!" ironic at all?

Adrian: What's ironic?

Mojo: It's ironic when it says one thing but really means the opposite.

Teacher: Is this statement ironic?

James: I think so.

Teacher: So what is it really trying to say?

James: That Native people were here before the Europeans.

Teacher: Is that true? Were Native people were here before the Europeans?

Adrian: That's what I was saying.

Teacher: Okay, thanks Adrian. Is that what we learn in school, from history books?

Mojo: No. We learn that Columbus discovered America.

Teacher: When I was in school we were taught that Columbus or Cabot or in this case Mackenzie "discovered" the new world. That idea is still quite common, isn't it? Can you discover a land where people are already living?

Adrian: That's just what the white man thinks . . .

Teacher: So what we learn in school is history from the Europeans' perspective. What this book is trying to do is write history from a Native perspective. Is this what a Native child would really say if he or she saw a canoe full of Europeans for the first time: "Mom, we've been discovered"?

Students: *(laughter)* No.

Teacher: What might the child say?

Mojo: They'd be afraid.

James: They'd say, "We're being invaded."

Teacher: Yes. So you see even history is constructed from a certain point-of-view.

Adrian: This was our land. The white man came and took away our land, stuck us on reserves and ruined our lives . . . they destroyed our culture and stole our land.

Teacher: Okay . . .

Star: He's right you know.

Teacher: I'm not disagreeing with him.

James: Ya, past generations, they fucked up everything . . . they stole the land and then polluted the environment.

Mojo: And now look what we're left with.

Star: All that the rich businessmen care about is making more money. Society doesn't care about the poor, the old people or the homeless.

Baby Girl: And schools just kill our imagination and suck out all our inspiration.

Teacher: Okay . . . sure . . . you're right. You're certainly being critical of society and that's a good thing as far as I'm concerned. But, while it's easy to blame past generations, is it really constructive? Do you think you can do a better job? What do you have to offer future generations?

Adrian: Nothing.

Teacher: What can you do to make a difference?

Adrian: Nothing. Nobody listens to us.

James: We don't have any power.

Mojo: But we shouldn't give up trying. Even if just one other person listens, at least that's one more person, and then you can get another.

Cathy: We shouldn't dwell on the past. We should look towards the future.

Comments on "A Matter Of Perspective"

"Mom, we've been discovered!" was an illustration I borrowed from a booklet created by the Dene Cultural Institute, NWT. The booklet presents the history of the region around the Dehcho (also known as the Mackenzie River) from a Native Perspective. The illustration/caption was simple and effective, I thought, in sending its message. (I had not taken into account the fact that students might misinterpret the irony.) Early on in the work, as part of my critical framework, I used it as an example of how knowledge is constructed and to introduce the notion of counter-hegemonic thinking to students. It hit a nerve with them, especially with the young Native man, Adrian. It led to an interesting discussion. In this discussion, as described in *"A Matter of Perspective,"* and in other teaching experiences with students (including *"Media Blitz"* above) prior to this research, I detected an attitude that frustrated me. The attitude seemed irresponsible, hopeless - even nihilistic. Some students expressed a feeling of powerlessness to affect change, blamed previous generations for the state of their world and had no hope for the future. I wondered, how one could teach a transformative pedagogy when the students were without hope. I went in search of a basis for this attitude.

In a course on post-modernism, I recognized an attitude similar to that of my students. I saw the same nihilism described in the discourse on post-modernism when the absence of truth or certainty leads to scepticism and hopelessness (Giroux, 1991; Kearney, 1988; Leitch, 1996; Snyder, 1988). What is it, I wondered, in my students' shared mental environment, their post-modern reality, which accounted for this nihilistic attitude? For my course on post-modernism I explored this dark side of youth identity. In attempting to understand their responses and work towards better addressing their needs, I felt it was imperative to try to get to know these young people, to try to understand their worldviews. Foremost, it was important to get to know them as individuals, but I thought there was also value in trying to identify the generation of youth who I perceived as having a distinctly different perspective on life from my own.

To begin to understand this aspect of today's youth, the attitude that I found so troubling, I asked myself: How do young people today identify themselves? What is important to them? What do their words and actions reveal about who they are? How is their lived experience different from mine? I realize that in attempting to identify young people I am also identifying myself - my teacher identity in relation to them and my identity as a fellow inhabitant of the post-modern world. What is it of myself that I see in them that haunts me?

As most of my work with young people had been with youth who were identified by our mainstream education system as being "at-risk," (Baruth & Manning, 1995; Botwinik, 1997; Furman, 1997; Marchesi, 1998; Timberg, 1992) I wondered if this nihilistic attitude was specific to "at-risk" youth or if it was true for an entire generation of youth today. According to Miller (1999), cultural historians agree that Generation X has a collective persona that not all members necessarily share, but that they can all relate to. Like the nihilistic attitude that I detected amongst my students, Giroux (1994) suggests that, "the signs of despair among this generation are everywhere . . . that contemporary youth from diverse classes, races, ethnicities, and cultures . . . are overwhelmingly pessimistic about the long-term fate of their generation and nation" (p. 354). Whether or not the students I was teaching can be identified as Gen X is questionable. They come at the tail end of the age that is known as Gen X. As such, they may also share characteristics with the generation that follows on which the literature is only beginning to be written. I use the term Gen X in relation to the students I was teaching only because I found a nihilistic attitude described in the literature on Gen X that was similar to the attitude I identified amongst my students.

Kellner (1995) examines young people today as a generation raised on television. He sees the once popular MTV cartoon Beavis and Butt-Head, as a social hieroglyphic that can help us decode the behaviour and attitudes of our "post-modern" youth. He says, "Beavis and Butt-head's narcissism and sociopathic behaviour is a symptom of a society that is not providing adequate nurture or support to its citizens" (p. 148). He believes the cartoon, "allows a diagnostic critique of the plight of contemporary youth in disintegrating families, with little education, and with no job possibilities. Beavis and Butt-Head's destructiveness can be seen in part as an expression of their hopelessness and alienation and shows the dead-end prospects for many working-class and middle-class youth" (p. 149). The cartoon's popularity with youth attests to the fact that young people do identify with aspects of these characters.

Giroux (1994) describes today's youth as instable, transitory, full of despair and indifference, as well as "strange, alien and disconnected from the real world" (p. 356-357). He says: "For many post-modern youth, showing up for adulthood at the fin de siècle means pulling back on hope and trying to put off the future rather than taking up the modernist challenge of trying to shape it" (p. 356) and claims that Gen-X is "a generation waiting either to fall asleep or to commit suicide," (Giroux, 1994, p. 357). This has significant implications on my attempt at critical pedagogy.

According to Gascoigne & Kerr's (1996), our current generation of young people is, "the most diverse in terms of family structure, ethnicity, culture and economics" (p. 268), and are facing challenges unlike any of generations past. They claim that there are bases for conflict between the previous generation and Generation X in their attitudes and ways of viewing the world. This makes the question of whether we are addressing our students' needs all the more vital. Furthermore, the article characterizes X'ers as having an "intense craving for stimulation" (p. 270) and "a need for personal contact coupled with emotional repression" (269). These characteristics, the article claims, lead to some of the drug use and risky behaviour in which young people indulge.

Gatto (1992), a Junior High School teacher in New York City, describes his students as indifferent, lacking curiosity, ahistorical, having a poor sense of future, lacking compassion, uneasy with intimacy, materialistic, dependent, passive and timid in the presence of challenge. He feels that their timidity is often masked by anger and aggressiveness. Gatto blames irrelevant, outdated schooling and television as well as the breakdown of the family unit and sense of community for the state of our young people.

I explored a number of bases for the nihilistic attitudes displayed by youth today. These reasons I discovered in the literature and in popular culture (Araki, 1992, 1995, 1997; Coupland, 1991; Gascoigne & Kerr, 1996; Giroux, 1994; Kellner, 1995) include: the advent of AIDS, which has complicated experimentation with sex and sexuality and equates sex with death, bringing a new awareness of mortality into young people's lives; the gay movement which has brought more freedom to express sexuality, but also more ambiguity or insecurity to the process of forming a sexual identity; the mass media and the new information technologies which contribute to a culture that is fragmented, uncertain and random, and the construction of identities that are "hybridized," and which is also, in part, responsible for creating our disposable consumerist society in which "advertisers are attempting to theorize a pedagogy of consumption" (Giroux, 1994, p. 362); the ailing economy or "dead-end capitalism" in which the dream of "material well-being and social mobility is no longer matched by an economy that can sustain such dreams" (Giroux, 1994, p. 353), but instead young people are stuck with low-paying, unchallenging "McJobs" (Coupland, 1991); the breakdown of the family or dysfunctional family life; threats of ecological disaster; the increase in racial and cultural diversity which adds to the sense of multiplicity and difference, which brings insecurity to cultural identity and a backlash against this diversity; the loss of religion as a dominant narrative in our culture leaving the way open to a new age search for spirituality and the lure of religious cults and their end-of-the-world scenarios; the end of the Cold War leaving us wondering who the enemy are, and popular culture's response of conspiracy theories and science fiction scenarios of hostile aliens; the increased availability of drugs which provide a metaphor for youth culture at its worst and play a prominent role in the leading causes of death amongst young people (Gascoigne & Kerr, 1996). Whether or not all or any of these threats are real, for some young people, the imagined may play as strong a role in defining reality as the events of our "real" world.

I realize that the relationship between who these young people are or how they view the world, and the circumstances of the day is not as simple as cause and effect. The current generation interacts in complex ways with societal norms and the expectations of past generations. On the one hand, young people today find it easy to blame previous generations for the problems of the world, as my students in *"A Matter of Perspective"* did. Gascoigne & Kerr (1996) have found that "X'ers feel as though they have been left to clean-up the baby boomers' mess," (p. 268) and for this reason some young people are distrustful and suspicious of adults. As in *"A Matter of Perspective,"* I have heard young people blame the previous generation for financial, ecological and social problems. They have told me that they have no hope for the future, either for themselves or for our world. They are frustrated and feel powerless to effect any change in the world when faced with the obstacles. They have become resigned to live only for the moment.

On the other hand, young people are viewed as lazy and apathetic - the Gen-X stereotype, or as criminals in our society - associated with drugs, gangs and violence. Giroux (1996) feels that rather than helping youth come to terms with feelings of hopelessness and alienation, adults often blame them. According to

Giroux, the media, which often blames youth for society's problems, has, "shifted its focus from an expressed disdain for the apathy of Generation X (white youth) to the menace of youth as potential muggers, killers, and criminals (black youth)" (p. 117).

jagodzinski (1997) feels that the depictions of "youth in crisis" including teen violence, delinquency, gang involvement, etc., in television and teen films nowadays, "have been mobilized by the neo-conservative Right for the articulation of a 'moral panic'" in order to "maintain their hegemony through crisis" (p. 202). In response, according to Howe & Strauss (in jagodzinski, 1997), African-American youths in the United States, the rappers, are "celebrating the very nihilism that older generations blame them for" (p. 205). This suggests that Generation X may be appropriating the moral majority's worst fears of them in forming an identity. Then, if depictions of youth portray the appropriated image of youth in crisis, how do we begin to understand what lies beneath the image? For to teach young people, I believe, it is important to try to understand them.

While my investigation into the identity of post-modern youth left me all the more mystified; the need to get to know them, in order for meaningful education to take place, seemed all the more vital. As a teacher and concerned adult I had a compulsion to want to rescue or save young people from this attitude of nihilism as my own sense of the future was at stake if this generation had no hope. I realized, however, that there was no way of rescuing a generation from the grips of their reality. Perhaps rescuing was not in order. Our challenge, rather, is to help young people come to terms with the world as we come to terms with it ourselves, and perhaps to find a way to make education meaningful within the post-modern context. Giroux (1994) says a post-modern pedagogy, "must address the shifting attitudes, representations and desires of this new generation of youth being produced within the current historical, economic, and cultural juncture" (p. 361). To begin to address the needs of young people we must attempt to understand them, including the attitude of hopelessness. For this, I believe, we must turn to youth for only they can teach us about their experiences of the world.

I believe that young people have much to teach us about a new, post-modern pedagogy – as my students taught me to be more comfortable with ambiguity through their response in *"Blood Is Thicker Than Principles."* In some ways I believe they are more at ease with post-modernity than are members of the previous generation as this is the world into which they were born. They seem more willing to abandon the notion of absolute "truth" in favour of meaning that is "en-route." Miller (1999), in attempting to break the Gen-X stereotype, describes young people today as more inclusive than past generations and more comfortable with diversity. Perhaps the attitude is more pragmatic than nihilistic after all. I explore this question further in *"Did Somebody Say McDonald's?"* which follows. In this study, students' insights often left me questioning my own values and taken-for-granted beliefs.

Did Somebody Say McDonald's?

It's the very end of the third day. On day one during the Story Circle activity Jeremy told a story about being tempted by advertisements for McDonald's hamburgers. In advertisements, he said, the burgers always look big and delicious, but the burger is never like that in reality. Based on Jeremy's story, *Jeremy and Roach created a scene about two friends seeing an ad on TV, going to McDonald's and being disappointed by the food. The group explored the issue of advertising manipulation through popular theatre techniques. The incident depicted here takes place on a busy city sidewalk as Jeremy and Roach are on their way back from taking photos at the mall. Jeremy and Roach, approach from one direction while Teacher approaches from the opposite direction. Jeremy is carrying a paper bag from McDonald's. Jeremy and Roach are eating French fries from the bag as they walk.*

Teacher: Hey, I was hoping I'd run into you. Took you long enough. Everyone was beginning to wonder what happened to you and the school camera.

Jeremy: You want some. *(indicating the French fries)*

Teacher: No thanks. You couldn't resist, eh?

Roach: Hey, it's McDonald's.

Teacher: *(sarcastically)* Of course.

Jeremy: What time is it? I have to catch a bus.

Roach: I got ketchup all over my coat.

Teacher: *(to Roach)* I can see that. *(to both)* Did you get the photos?

Jeremy: Ya, here. *(goes to hand Teacher the camera)*

Teacher: Just give it to Will at the school, okay. I'm on my way home.

Roach: We got pictures of the signs, you know - pictures of food, the ads and prices and stuff. And some people sitting at the tables.

Jeremy: Ya, and then a mall security guy came up and told us we weren't allowed to take pictures in the mall.

Teacher: What? Did you tell him you were working on a project for school?

Roach: Ya, we told him, but he told us to stop taking pictures or he'd throw us out.

Jeremy: They're just paranoid. They figure that whatever it is we're doing, it's gotta be bad.

Teacher: Geez, since when can't you take pictures in a mall?

Roach: Anyway, I think we got what we needed.

Jeremy: Of course we had to get some food so we could take pictures of it.

Roach: We got two happy meals. We were gonna get more but we ran out of money.

Photo # 6
Of course we had to get some food so we could take pictures of it.

Teacher: Ya . . . so we'll get the pictures developed this evening and they'll be ready for you to work with tomorrow.

Jeremy: What are we doing with them again?

Roach: We're supposed to make an ad.

Teacher: Right, based on the McDonald's scene you came up with yesterday, remember? About how things in the ads always look so much better than they really are.

Jeremy: Ya. So what do we do with the pictures?

Roach: We make an ad and a commercial.

Teacher: Well it's up to you. In a print ad and as a storyboard for your video, in any way you want. You know an image and a slogan . . .

Roach: We thought of a good one . . . "Did somebody say McArteries?" *(stuffing her face with French fries)*

They laugh.

Teacher: That is a good one . . . see you tomorrow, eh?

Jeremy & Roach: See ya.

They exit in opposite directions.

Comments on "Did Somebody Say McDonald's?"

For their media message, Jeremy and Roach began by exploring their idea that products always seemed better in advertisements than in reality. They used McDonald's as an example. They created a scene about being tempted by the delicious looking food in a McDonald's commercial on TV, but were disappointed when they finally got their meal. Eventually, for their media messages they adapted the slogan, *"Did somebody say McDonald's?"* Their idea commented on the quality of McDonald's food and how the fast food industry manipulates its advertising. Their slogan ended up talking about health issues related to fast-food: "Did somebody say McArteries?" They were critical of McDonald's advertising and McDonald's food, but this didn't stop them from indulging in a couple of Happy Meals.

The teaching experience described in *"Did Somebody Say McDonald's?"* was the inspiration for a study in another graduate course I took on globalization. I looked at McDonald's as a paradigm case for globalization. For Ritzer (1993) McDonald's is a manifestation of McDonadization or the increase of rationalized systems in our society. In education this manifests itself as standardized testing and standardization of school curricula. Other rationalized systems include fast-food chains, department stores, health clinics, tabloid newspapers, automated banking machines and phone systems, hotel chains, virtual sex and dating services, etc. Ritzer argues that rationalization presents dangers in that it is dehumanizing. He accounts for its irresistibility by the fact that it offers efficiency, quantifiability, predictability and control through technology, which are in line with greater changes in our society. My focus in the McDonaldization study was the relationship between youth and McDonaldization and the implications this has on education.

In this case, during our earlier work around the issue of McDonald's advertising, Jeremy and Roach displayed a critical attitude. They were well aware of the manipulative tactics McDonald's used in advertising their hamburgers. Jeremy's story expressed his awareness that in reality the food does not live up to the promise displayed in the ads. In the scene that they created, Jeremy and Roach's characters were tempted by scenes of McDonald's food on TV, only to be disappointed. During the popular theatre/discussion phase of our exploration, it was revealed that they did not trust McDonald's ads. They thought that the advertisers' manipulative tactics, making the food look delicious, were evident, that the ads, especially with the lure of toys were designed for children. They admitted that McDonald's food was not nutritious. Their slogan: "Did somebody say McArteries?" displayed an awareness of reality versus the fiction. When they went off to the mall to take their photographs, I felt confident that my goal of encouraging them to be critical consumers had been achieved. When I met them later that afternoon, on their way back to the school, munching on McDonald's French fries, I was caught off guard. I was confused. How could they be critical of McDonald's advertising, but still crave the food?

It was not until much later, when I read McWilliam (1997) that the full implications of this experience became clear. In this statement she reveals the hegemony created through desire and its significance within an educational context:

> [Education] has to engage with actual people, who, under local conditions in late capitalist societies, may fight for their servitude "as stubbornly as though it were their salvation" (Deleuze & Guattari in McWilliam, 1997). These individuals, including our own students and colleagues, are not, "innocent dupes" but are enacting most powerfully the perversion of desire - they may genuinely want the fascism and fast food of fast capitalism . . . An invitation to deconstruct the global consumerism has all the allure of a dose of castor oil for those about to consume food from McDonald's (p. 222).

This accurately describes the young people with whom I worked. They may well be entrenched in the hegemony of our society, but their desires are real and cannot be ignored. McWilliam says that as teachers we need to interact with the real "desiring identities" of our students. In *"Did Somebody Say McDonald's?"* my students showed me two conflicting faces. They showed me that resistance and desire could co-exist in the same body. What followed for me was further exploration into the "desiring identities" of today's youth in hopes of better addressing their needs.

Ritzer (1993) sheds light on youth identity through its interaction with McDonaldization:

> They like, even crave, the McDonaldized world and welcome its continued growth and proliferation. This is certainly a viable position, and one that is especially likely to be adopted by those reared since the advent of the McDonaldized world. This is the world they know, it represents their standard of good taste and high quality, and they can think of nothing better (p. 160) . . . thus, for example, one mother of a four-year-old said, "One day I hope that Kevin will appreciate my cooking . . . but for now, I can't even compete with a Big Mac and fries." (p. 173)

Are our students McDonaldized? What implications does this have for education? Can we teach students to be critical about the process of McDonaldization and still acknowledge their desiring identities?

Though I cannot claim to understand desire, as a human being I feel it. I know its power. As a teacher, I interact with human beings that have desires like (and unlike) my own. I realize I need to discover and acknowledge the desires of my students. In this study, though I wanted my students to think critically about the world of advertising, I was unwilling, I realized along the way, to force my agenda - that would have been dehumanizing. By allowing individual desires, and multiple meanings, into the classroom I was acknowledging my students' humanity. Through personal stories and through creative expression, I believe we were able to resist, perhaps not McDonald's itself, but the process of McDonaldization.

On Borrowed Time

It's mid-morning on the fourth and last day. Roach, Cowboy and Teacher began the day with some improvisation games including: What are You Doing? and Slogans. The Slogans game looks at the subtext or underlying attitude of familiar slogans by putting them into a different context. The devising of scenes and exploration of issues through popular theatre, in order to help students discover what they had to say, is completed. The media production is underway. Roach and Cowboy are sitting at the art room table. They are working on their projects using the photos, based on their scenes, that they took the previous day. Teacher is pacing. Jeremy, who had been a regular attender and an enthusiastic student, is absent. He and Roach had made plans for their print ad and video commercial. Now she is left to work on it alone. Also, Jeremy had borrowed Teacher's videotape of "The Gods Must Be Crazy," and hadn't brought it back. Asia is smoking a cigarette while she works. She is cutting and pasting – making a collage from the McDonald's photographs they took.

Roach: So where's my partner?

Teacher: I don't know. I thought for sure Jeremy would be here. He was so keen.

Roach: Ya, whatever. It sucks. I'll just finish it alone.

Teacher: I know it seems unfair that you've been left to work on this alone. I'm sure he has a good reason for not being here.

Roach: That's what I don't like about group work. You can't depend on anyone. It's so frustrating.

Teacher: I understand how frustrated you feel Roach. You guys had such excellent plans for this project. Maybe he's just late. Maybe he'll show up this afternoon. I hope he remembers my videotape.

Roach: I'm telling you, you just can't trust kids around here . . .

Flashback to Day 2 just after students watched the introduction to "The Gods Must Be Crazy." Jeremy is a "model" student he is enthusiastic and contributes a lot. He is polite. He is always immaculately dressed in a shirt, tie and overcoat.

Jeremy: This is a great movie. I think I remember seeing it a long time ago.

Teacher: It came out in 1980. I saw it a long time ago too.

Jeremy: I remember it being really funny. Can we watch the rest of it?

Teacher: We don't really have enough time to watch it all. Anyway, only this beginning part is relevant . . .

Jeremy: Do you think I could borrow it?

Teacher: Actually I'd rather not, Jeremy. I'm going to need it for another project I'm working on.

Jeremy: I'll watch it tonight and bring it back tomorrow.

Teacher: Well, okay, I guess . . . if you're that interested in watching it. But you have to promise to bring it back tomorrow. You're sure I can trust you?

Jeremy: No problem.

Flash forward to lunchtime on the last day. Teacher is on the phone in the principal's office. She is talking to an answering machine at Jeremy's number.

Teacher: Hi. This is a message for Jeremy. It's Teacher. I'm calling to tell you that Roach and I are disappointed that you didn't make it in this morning. All those great plans you made. Roach has been working on the print ad all morning. We were hoping you would show up this afternoon to help with the video. And Jeremy, please bring my videotape, because, you know, I really do need it – I'm leaving town tomorrow for the other project and I had such a hassle getting it – it's not like I can just replace it. I'll be here until four o'clock if you can please bring it. Hope to see you. Bye.

After lunch in the art room, Cowboy and Roach are still working on their projects.

Cowboy: *(to Teacher)* Here's my storyboard.

Teacher: Great.

Cowboy: I'm ready to shoot my video now.

Teacher: You're going to be just out in the parking lot?

Cowboy: Ya. *(He takes the video camera and begins to leave.)*

Teacher: Take good care of the equipment, eh?

Cowboy: No problem.

Teacher: How about you Roach?

Roach: *(working on her storyboard)* My storyboard is almost finished, but I don't know how I'm supposed to do the videotaping. Did you get a hold of Jeremy?

Teacher: I left him a message, but everyone says not to expect him to show up.

Roach: So what am I supposed to do?

Teacher: If you can take a few of the video shots, you'll have done enough work to earn your credits anyway. Maybe you and Jeremy can do some more work on it next week and hand it in to Anne.

Roach: Ya, okay. What about your videotape?

Teacher: I don't know. Your teacher Peter said he knew exactly how I felt. He said the school had learned the same lesson the hard way. Finally, they'd had to make a policy not to let stuff leave the school. I'm still hoping Jeremy will show up.

Roach: Good luck.

It is 3:45 p.m. on the last day. Cowboy and Roach have finished their work and have gone home. Other teachers and students are also leaving. Teacher is sitting on a bench outside the school staring into the distance, hoping that Jeremy will appear. Suddenly she sees a familiar figure in a long overcoat running towards the school. It is Jeremy.

Jeremy: *(out of breath)* Sorry. I'm sorry.

Teacher: I'm so glad to see you, Jeremy. Here, give me a hug.

Teacher and Jeremy exchange a friendly hug. Jeremy hands over the videotape.

Teacher: Thank you. Thank you for bringing my videotape. You got my message, eh?

Jeremy: I was afraid I'd miss you. I got a call this morning. I had to go to court with my mom and dad.

Teacher: I knew you'd have a good excuse.

Jeremy: So did Roach finish the stuff?

Teacher: She finished the print ad and storyboard. She did what she could with the video. She was pretty disappointed that you didn't show.

Jeremy: I'll have to apologize to her too. What about my marks?

Teacher: Well, maybe you and Roach can work on the video some more next week and hand it in to Anne.

Jeremy: Ya, okay. Anyway, I gotta run.

Teacher: Thanks again for bringing the videotape. Take care.

Jeremy runs off down the street. Teacher goes home with her videotape.

Comments on "On Borrowed Time"

For the kind of work we did in this study, a sense of trust was essential. I asked students to trust each other by participating in activities, working together and sharing their experiences. Trusting, however, can be difficult, and how much trust could I really hope to build in only four short days. In the incident with Jeremy, described in *"On Borrowed Time,"* meaningful learning occurred for me over the issue of trust.

I showed part of the video, "The Gods Must Be Crazy," as an introduction to our discussion on ideology and contrasting ideologies. In the April session, one student, Jeremy, was so impressed by the video that he asked to borrow it overnight. I was encouraged by his enthusiasm to watch the film, but I was hesitant to lend it to him because I needed the video for another project on which I was working. I wanted to be able to trust him. After all, I was asking them to trust, and I felt he deserved the chance to show that he could be trusted. I lent him the video with the promise to return it the following day.

On our fourth and last day together, having forgotten the video on the previous day as promised, Jeremy did not attend. I had hoped he was only late. When after two hours he still had not arrived, I could barely control my panic. In retrospect, it seems silly that I allowed myself to get so worked up over a video. At the time however, after days of struggling with a number of technical difficulties to finally get a copy of the tape, it was a sensitive matter. In utter frustration I asked myself: How can we teach students if we cannot count on them?

Other staff members at the school tried to comfort me with their own, similar experiences. One staff member told me that the school too had had to learn that lesson the hard way; they had finally had to make a policy disallowing any school resources to leave the premises. Even by allowing the camera equipment out of the school, for students to shoot photos and video for this study, the rules had been bent. I was told not to expect Jeremy to show up, yet I was hopeful. I waited and waited. Then, just five minutes before the end of the school day, he arrived - running. When I saw him, out of breath and apologetic, all my frustration and disappointment vanished. I felt joy and relief that my trust had not been betrayed. I hugged him as he handed over the video. He had a very good excuse for having missed the day, as I knew he would, but he had made an extra effort to keep his promise. He returned my hug and then ran off. He left me standing there with an incredible sense of hopefulness that I will not soon forget.

This incident showed me just how risky it could be to trust. I gained a better understanding/appreciation of the vulnerability that students must feel when

I ask them to trust others. Roach expressed this tentativeness in her comment, "You can't trust kids around here." Jeremy taught me that though it is safer to say no, there is much greater potential for reward by taking the risk and saying yes. I hope he learned this lesson too.

Jeremy's act of keeping his promise, when I had almost abandoned all hope, restored my faith in happy endings. The need for trust in building a healthy learning environment was confirmed. I realized that I need to be willing to trust my students and they need to feel trusted. Here was a case where learning not only went beyond the objectives of the study, but where I learned from my student. Jeremy taught me to be hopeful even in the bleakest of situations. He reminded me that even in a society in which: the number of "at-risk" students in our schools is ever increasing (Seidel in Timberg, 1992); we are "not providing adequate nurture of support to its citizens" (Kellner, 1995, p. 148); the discourse on postmodernism describes an attitude of nihilism or "apocalyptic paralysis" (Kearney, 1988, p. 26) and a generation of youth who feel powerless to effect change are "waiting either to fall asleep or commit suicide" (Giroux, 1994, p. 357); the "iron cage of rationality" (Weber in Ritzer, 1993) is slowly taking over our society, and even education is becoming McDonaldized, while the advertising industry is "attempting to theorize a pedagogy of consumption" (Giroux, 1994, p. 362); and hegemony is maintained by the oppressed participating in their own oppression (McLaren, 1998); I should look for hope. Here, my desire, my hope for my students was revealed.

The scripted scenes and commentary that I have offered here have provided both description and analysis of the data that emerged from the work with the students. These were the highlights of the study, "the data corpus – with all the boring parts taken out" depicting the journey "from significant epiphany to significant epiphany" (Saldaña, 1999, p. 61). The scenes explore the lived experiences of the teaching and learning that occurred in this study. These experiences were significant for me in that they pushed me to re-examine my theoretical perspective, my points-of-view towards the issues we explored, my role as teacher, my teaching methods and my perceptions of the students. In Chapter VI, which follows I try to make sense of these experiences. I pull together the data to identify a number of pedagogical, methodological and theoretical issues raised by the scripted scenes and commentary, and examine each issue in turn. I draw on examples from the scenes to address questions, draw conclusions, and present suggestions for further inquiry.

Chapter VI – Conclusion

This study gave me the opportunity to put into practice a unit of my own creation using drama as a learning medium to explore media advertising with a group of inner-city youth. It drew on my interests and expertise to provide a learning opportunity for my students and for me. I set out to address the question: *What is the relationship between youth and media advertising and how can I use drama to draw out and question students' meanings/understandings towards finding appropriate ways of teaching media studies?* My analysis of the teaching/learning experience spoke to this question and took me beyond the study's objectives to places that were sometimes confusing and often surprising. In this sense the study was a true exploration.

As a result of the study I have arrived at a place of greater understanding/insight with regards to some pedagogical issues including issues related to my role as teacher, working with "at-risk" youth, and drama-in-education. From my perspective as teacher, I now have more comfort with the tensionality between curriculum-as-planned and curriculum-as-lived (Aoki, 1991). Though my teaching design met with many challenges, I learned to respond to the lived situation. While the study helped me address the learning needs of youth who may be considered "at-risk," it left me with many questions with regards to the notion of being "at-risk" that require further examination. The study confirmed my belief in the effectiveness of using drama as a learning medium to teach other curricula as the integration of drama and media studies provided significant learning opportunities. The popular theatre work we did raised questions that made me re-evaluate the role of popular theatre in the context in which I found myself. I searched for appropriate responses to conflict situations in which the role of antagonist and protagonist were not necessarily straightforward.

The study provided a learning opportunity for me as researcher with regards to methodology. I experimented with drama as an alternative, arts-based method of data collection, analysis and dissemination (Norris, 2000). Through the writing of scripted scenes I tried to evoke some of the teaching/learning experiences for my readers. This experimentation intrigued me to continue to explore arts-based modes of inquiry.

The study also led me to explore some theoretical issues. Here, my struggle with ideas took me to unexpected places. The study forced me to re-evaluate the critical perspective I brought to my teaching. Through experiences such as the students' contradictory response to McDonald's food in *"Did Somebody Say McDonald's?"* I recognized that critical awareness does not necessarily lead to a change in behaviour, that something more was needed to transform the way we live in the world. This led me to take a more post-critical stance, one that allowed for multiple views, possibilities and differences that reflected students' lives. My exploration of youth identity in a post-modern world offered insights that exposed a whole array of new questions. Who were these youth? How were their views of the world different from mine? How did these differences impact my teaching? More than ever I recognized the need to understand today's youth in order to meet their educational needs. Through the study I gained a new appreciation for the relationship between youth and media, seeing young people not merely as "dupes," vulnerable to manipulation by the media, but as sophisticated readers of media messages (Kellner, 1995). I realized that my students, as in *"Image Is Everything"* where the students turned a Sprite ad into a stay-in-school message, read advertisements to make meanings that speak to their life experiences. I arrived at an understanding of the need for pedagogy that acknowledged and responded to the desiring identities of my students (McWilliam, 1997). This called for a more pluralistic pedagogy that allows the public and private realms of knowing intersect. I realized that drama had the potential to address this call.

The responses/conclusions that follow address these issues, but often raise more questions than they provide answers. I consider them stepping-stones towards further exploration.

Pedagogical Issues

Curriculum-as-planned vs. Curriculum-as-lived

Aoki's (1991) notion of tensionality between the curriculum-as-lived and curriculum-as-planned was useful in my evaluation of the study. My planned curriculum was challenged to adapt to the teaching situation in which I found myself.

While I eventually learned that perceived "obstacles" could be catalysts to learning, I recognize that there were weaknesses in the unit plan that were aggravated by the "at-risk" nature of the participants' behaviour (Baruth &

Manning, 1995; Botwinik, 1997; Furman, 1997; Marchesi, 1998; Timberg, 1992). These presented what I originally saw as challenges to a smooth progression of the work, but later accepted as part of the process. With only sixteen hours over the course of four days, the lack of time was our greatest challenge. The curriculum-as-planned, I realize now, was too busy. As the day plans reveal, the progression of activities towards the creation of those media messages, was quick. Especially for the first session, there was not enough flex time built into the design. I sometimes had to pick and choose activities or cut activities short in order to keep the process rolling. On top of that, in many cases, students' attendance was sporadic or unpredictable. Some of the difficulties surrounding attendance are portrayed in the scripted scenes. In "*The Perfect Girl,*" stories are re-told to catch up the students who had been absent on the previous day. The young women in "*Image Is Everything,*" did not get their scene together until the last moment because one or more had been absent at various times during the previous two days. Attendance was an issue in "*On Borrowed Time*," where Jeremy disappoints his group and his teacher because of an unexpected absence. Students often arrived late or left early to care for their children, attend jobs or appointments. There were frequent disruptions in the school day. This put our limited time frame under even more pressure. Yet, somehow time was made. The planned, activities and my expectations continually had to adapt to the needs of the moment. In "*Image Is Everything,*" I allowed a stretching of the assignment's requirements/expectations to accommodate what the group members had to say. In "*On Borrowed Time*," the assignment's expectations (Roach could do only some of the video shots they had planned) were adjusted due to one partner's absence. Despite the difficulties with attendance, in the end, fourteen of the sixteen students received their two CTS credits. The two who failed missed more than half the time we worked together and were not there to participate in the final projects.

Another issue that added to the challenges of the study involved working with students new to the school during their orientation session. These students were just returned to school after having dropped out. They were unfamiliar with the school, the environment, the expectations, and their classmates. This, and the fact that we only had four days together, made it difficult to build the level of trust required for the kind of drama work I introduced. Among the students I worked with, many had limited experience with drama, but more significant than their level of experience was their lack of comfort or willingness to participate in the drama activities. Lack of commitment, self-confidence, trust in others or comfort with the dynamics/situations/learning experiences, on the part of the students, limited the effectiveness of the drama/popular theatre. A case of student resistance to the drama is depicted in *"Nobody's Puppet,"* where Cowboy refused to take part in the sculpting activity because he didn't want to be anyone's puppet. Fortunately, we found a way around the impasse. He became the audience, but later unwittingly used the sculpting activity to take his photos.

The lack of opportunity or willingness to participate in the daily journal writing exercise limited the amount of written response that I got from students. Students procrastinated during the journal writing time I gave them in class and/or complained of not having time to write in their journals at home. As a result, the journal writing exercise, but for a few exceptions, was not effective in this study. Nor did I get substantial feedback on the workshop evaluation form I created for the second session, due to the low number of students enrolled and attendance issues. The four days went by too quickly and our time was too fully occupied, I realize, to allow enough time for students to adequately reflect on the experience. In future work of this kind I would make reflection a more integral part of the process.

Other difficulties we faced in this study included incidents of miscommunication between students, staff and myself over our roles, the schedule and procedures. These were examples of the kind of communication lapses that always occur in large group settings. Also, the school being a new, inner-city, alternative school suffered from limited resources. I was frustrated by slow computers, video equipment failures and a lack of appropriate technology. All these difficulties challenged our work as I struggled to keep the planned curriculum alive, searching for ways to make it work within our unique context. Despite the obstacles, the study's requirements were fulfilled. In this case, the obstacles were as much a part of the process as the plan; in fact, the obstacles can be seen as an integral part of what we created. That the plan allowed our process to emerge and encouraged intriguing results attests to the fact that, in "the zone between" (Aoki, 1991) curriculum-as-planned and curriculum-as-lived, learning can flourish.

"At-risk" Youth

While the study was not about "at-riskness," it was an issue that was peripherally examined based upon the inner-city students with whom I worked. In addressing the educational needs of youth "at-risk" the study was able to meet some of the challenges. Students were engaged in learning by sharing their knowledge, opinions and experiences. The topic of media advertising caught their interest and they had much to contribute. The "constructivist" approach, best suited to working with students "at-risk" (Marchesi, 1998), allowed students to be central to the learning process. Using their own stories (James's story - his image of the perfect girlfriend, or Baby Girl's story of her sister and the Hilfiger watch) and finding their own way into the assigned tasks (Cowboy's surprising use of the sculpturing activity by posing his friend as a drunk) students created their media messages. By drawing on stories of students' experiences with advertising the work presented curriculum that was relevant to them. It allowed them to make connections between their lives, and what they were learning at school.

The school made extra efforts to create a comfortable and adaptable learning environment for these students. I followed the school's lead in making allowances for students' outside lives. We allowed them to come and go for appointments with court, social services, doctors or childcare. The school set aside a corner of the gym as a smoking area for the students and provided food at breaks. In the study, I had to continually adjust the activities and my expectations to meet the needs of the students, to allow them to be successful. Our process, including learning through games such as The Sculpture Wheel, The Great Game of Power and Aliens, practical activities including group work/collective creation, presentation of scenes, the shooting of photos and videotape, was dynamic, hands-on and flexible. It proved flexible enough to accommodate the kind of behaviour that characterizes "at-risk" students (Baruth & Manning, 1995; Botwinik, 1997; Furman, 1997; Marchesi, 1998; Timberg, 1992) including problems with attendance, reluctance or unwillingness to participate and trust in others – as depicted in the scenes. Roach's comment about not being able to trust her classmates in "*On Borrowed Time,*" when Jeremy did not attend to help her finish the project, gives an indication of the precariousness of the environment, despite my efforts to make the experience comfortable.

Whether through behaviour/attitude or what emerged in the work, students brought aspects of their outside lives with them into the school setting. Students' comments, stories, scenes and media messages gave me glimpses into their worlds. In their scenes, concerns over matters of love, relationships with siblings, social activism, the importance of staying-in-school, health and fast food, drinking and driving, represented the kinds of issues one might expect to affect the lives young people. These were the stories that students willingly shared with their classmates. Roach's other comment, taken from her journal, about advertising telling "little white lies" to cover the profanity, violence, crack and prostitution of real life probably depicts the worst aspects of these youths' life experiences. How do these realities, often hidden, affect the education of "at-risk" students?

The study raised many questions that I hope to explore in future work with "at-risk" students including: Who are the growing number of students that we call "at-risk?" What are the implications of the label "at-risk?" How do cultural background and socio-economic status impact upon the notion of being "at-risk?" What are the lived experiences of "at-risk" youth in school and outside of school? Based on my experiences teaching Native youth in the Northwest Territories, I am particularly interested in understanding why Native students so often fall into the category, "at-risk." How can we provide education that meets the needs of Native students, and students "at-risk?"

Drama as a Learning Medium

Drama proved an effective teaching/learning medium. Thorough drama students were drawn into the topic of advertising and had much to contribute. The study presented ideas that were challenging and activities that were dynamic. The drama process elicited learning that was meaningful and allowed multiple perspectives to emerge. The approach was flexible in adapting to varying needs and shifting expectations. I found ways to integrate drama, media literacy and media production/CTS. We blended form and content as students improvised scenes based on their experiences with advertising (as in *"The Perfect Girl," "Blood Is Thicker Than Principles"* and *"Did Somebody Say McDonald's?"*), and in activities like Aliens where students role-played the perspective of aliens studying human behaviour through advertising, Sculpture Wheel where students sculpted one another's bodies to represent their understandings of media terms, The Great Game of Power where they explored the concept of power by constructing arrangements of tables and chairs, and Story Circle where they told stories of their experiences with advertising or advertised products. The progression of activities, from story, to tableaux, to collective creation/improvisation of scenes, popular theatre, and creation of students' media messages, was productive. I give credit for the design of the project to the medium of drama as a versatile, comprehensive teaching tool.

I made use of the media resources, such as Adbusters magazine and website, and the use of the technology that was available to us, including computer and video/photography equipment. The process of integrating drama and media production facilitated the creation of students' media messages, their print ads and video commercials. Through the drama process, including all the drama games and activities to create the environment, develop skills, and introduce/explore concepts, the Story Circle activity in which students told stories of their experiences with advertisements, advertised products, or advertising issues, the creation of scenes based on these stories and the exploration of issues raised by the scenes through popular theatre, students found things to say that were interesting. These drama activities proved effective in drawing out students' knowledge/understanding on the topic of advertising in a sincere way. Through the telling of stories, creation of scenes and exploration of issues, students' media messages were products of a process and true representations of their experiences. The groups' slogans, "Whose the perfect girl?" "Wear the logo, not the attitude," "Image is nothing. Obey your thirst," "Did somebody say McArteries?" and "Don't Drink and Drive," were evidence of learning that was meaningful and relevant.

The drama process allowed an emergent kind of learning, for the students and for me that was full of surprises. As was the case with Cowboy in *"Nobody's Puppet,"* the process was able to draw even the most reluctant students into the drama activities on their own terms, gaining some competence in the drama way of working. Through the drama I had the opportunity to listen to my students and to explore their meanings with them. The study also encouraged a self-conscious reflection on my teaching practice. While the integrated process worked well, I realize it might be challenging for other practitioners to use my unit plan. It might prove difficult for a drama teacher without expertise in media studies, or a communications technology teacher without experience in drama, to put it into practice. Perhaps it is the spirit of this kind of creative integration, rather than the specifics of the unit plan itself, that I should hope to pass on to other practitioners and carry with me into my future teaching practice.

Popular Theatre

Bringing my critical perspective to my work in drama led me to popular theatre. Before conducting this study, my experience with popular theatre in action was limited. Since then I have witnessed and participated in the effective use of various adaptations of Boal's (1979/1974, 1992) popular theatre, in many contexts including in my own work with youth, in several performance/workshops for junior/senior high school students with Mirror Theatre, in my university classes and at conference presentations. I have seen how popular theatre techniques can draw out underlying issues, raise discussion and explore multiple perspectives. While, in this study, I was disappointed that we did not do as much popular theatre work as I had wanted to do, and that some of the popular theatre we did do was not as effective as I had hoped, the study did involve some significant learning opportunities, for the students and me, through popular theatre. The successful example of popular theatre, portrayed in *"Blood Is Thicker Than Principles,"* revealed the potential of using this form of drama in an educational context. In this scene the discussion that was raised through the techniques, Inner Dialogue and Angel/Devil, was intriguing. We raised some hard questions including how to resolve the conflict between our abstract ideals/values (Baby Girl's anti-racism) and our messy, emotional, real life situations (accepting the Hilfiger watch from her sister).

Through popular theatre, students raised arguments that refuted my socially critical stance. Finally, I had to accept their response to the issue: "Wear the logo, not the attitude." Though I was not satisfied that the connection between the Hilfiger logo and the racist attitude was ever resolved, and I wondered if Baby Girl could ever really feel comfortable with the watch, I could not deny the justice in the students' understanding of loyalty to one's sibling. I had to admit that by being considerate of her sister's feelings, Baby Girl was taking a step towards creating a more just and humane society. The potential of popular theatre as a transformative medium is shown by the fact that it forced me re-think my perspective on the issue.

As a result of the discussion raised in *"Blood Is Thicker Than Principles,"* where there seemed to be no clear oppressor, and the failure of popular theatre to address the circumstances in other students' scenes, I questioned popular theatre's appropriateness in this context. I wondered how/if popular theatre could respond to a situation where the "oppression" was not straightforward. It seems to me, that in conflict situations in our society today, the distinction between antagonist and protagonist is often blurred. What role can popular theatre play in a post-modern/Western context? How does popular theatre need to be adapted to suit our needs? I later worked on a popular theatre scene for a conference presentation with colleagues. It showed how media affected the relationship/communication of a couple. Our concept put "media" as the oppressor, but through improvisation we soon discovered that the issue was not so straightforward. Through the process of creating the scene and through the use of popular theatre techniques with an audience we discovered that the media (TV hockey games, fashion magazines, issues of body image, consumer culture) was an obstacle because we allowed it to be.

Though rehearsal for revolution may not be the appropriate role for popular theatre in working with young people, I do believe it can be useful in exploring motivations, choices and desires. Boal (1995) himself, in his more recent work in Europe, has moved away from a socially/politically focused type of theatre. To meet he needs of his clientele who feel more anxious and alienated than oppressed, he now works in a more inward focused, drama therapy or psychodrama style that he calls *"The Rainbow of Desire."* Schutzman (in Cohen-Cruz & Schutzman, 1994), in speaking of Boal's theatre says, "to revolutionize society requires both an analytical overview of social history and a personal, practical investigation of one's own behavioural psychology" (p. 145).

In my journey from critical to post-critical, though I question the foundations of popular theatre, I have not abandoned it as a powerful instructive medium. My experiences with popular theatre since conducting this study and my interest in developing my "Jokering" skills, to learn how I can most effectively intervene in the dramatic discussion, encourage me to further explore the popular theatre form. In my future work I would like to examine the relationship between drama/popular theatre and the notion of a post-critical perspective. What are the possibilities/implications of using popular theatre as post-critical approach to pedagogy?

Methodological Issues

Arts-based Research Methodology

In this study, my exploration of arts-based research methodology, using drama as ways of making meaning, was intriguing. Through the writing of scripted scenes to depict significant moments during the research I explored alternative means of representing knowledge. I found script writing the most appropriate form through which to represent and analyse my research data. I recall the day I sat at my computer struggling to describe, through discursive writing, the teaching/learning instances that I wanted to talk about. The moment of realization that I should/could write them in the form of scripted scenes was a break-through. The process of writing the scripts was natural, liberating. This is a form of data representation that I will continue to explore in my academic writing. In future, I want to use the form to focus more on students' drama/popular theatre activities, as I do in *"Blood Is Thicker Than Principles."*

In the work with students, drama in its many forms including role-play, storytelling, improvisation, and popular theatre was an element that was interwoven through games/activities, collective creation and the presentation of scenes. The collection and analysis of the data occurred through the process of doing drama. Students were researching their experiences with advertising. I was researching their research process. The stories that the students told, the scenes that they created, the discussion/exploration of issues through popular theatre, the media messages they created, and also, the group dynamic, the milieu, reflection on my teaching practice - the process entire was the data through which my learning occurred. I tried to portray a few significant moments, in the form of the scripted scenes I wrote. These scenes represent my analysis of the moments, my understanding of the situations. The participants and their motivations are embedded in the dialogue. So drama became a medium involved in all aspects of the research process - its collection, analysis and dissemination.

I am interested in further investigating the notion of drama/popular theatre as "ethnodrama." The writing and/or performance of scripts based on research data have been referred to as ethnodrama (Denzin, 1997; Saldana, 1999). What are the implications around the term "ethnodrama?" What is the relationship between ethnography and drama that explores the real life experiences/issues of its participants? Can the creation of drama/popular theatre with participants also be seen as ethnodrama? What does the process of creating this kind of drama do for the participants? The teacher/researcher? What are the possibilities for using drama/popular theatre/ethnodrama as a research methodology?

Theoretical Issues

From Critical to Post-critical

In this study I wanted to put my critical theory into action. I attempted to develop a unit of study that encouraged a socially critical outlook towards media advertising. Though my work with students' was engaging and often insightful, it fell short of my expectations from a critical standpoint. I felt that students' willingness or ability to think critically was limited. In *"Media Blitz"* many students revealed an unwillingness to be critical of our consumer culture. In *"A Matter Of Perspective,"* while a few students accepted responsibility for social change, many expressed a feeling of powerless. In *"Image Is Everything,"* the students did not get past their enjoyment of the slogan to critique its hypocrisy in merely substituting one image for another. In *"Blood Is Thicker Than Principles,"* they did not push the anti-racist stance to admit that wearing the logo supported the attitude. And in *"Did Somebody Say McDonald's?"* although they were aware of McDonald's underhanded tactics, they could not resist the food.

Students' responses puzzled me. At first I thought they were, thoughtlessly buying into consumer culture, or in the case of *"Blood Is Thicker Than Principles,"* selling their principles short without a thorough critical examination of the issues. I blamed myself for not asking the hard questions that got to the bottom of the issues or pushed them to the critical conclusions. As time passed, however, the solid ground of critical theory, upon which I had previously stood, began to slide. I realized that the critical theory failed to capture the imaginations of these young people, connect with their experiences of the world or address their needs.

Students' responses challenged me to question my beliefs and re-think my stance. As a result my perspective shifted from critical to something more multiperspectival. In my study of post-modernism, I applauded its deconstruction of the status quo and its abandonment of the master narratives. I realized that to be truly critical, I had to be willing to question the critical theory itself. I appreciated the insight of Finke's (1997) statement that a liberatory pedagogy, like that of Freire (1970/1988), is under the false illusion that "once oppression is rationally exposed through a critical analysis that springs from the dialogue between students and teacher, it can be effectively resisted" (p. 119). I know from my own example and from my work with students that knowing does not necessarily lead to a change in behaviour. So the rhetoric of neo-Marxism had become just another master narrative. Perhaps, to my students, my push for critical analysis seemed like dry, moralistic, ritualized gesture - like Freire's banking model of education, which had little to do with their actual lives. Students' capacity and willingness to be critical was dependant on their experiences. As with the course of action students chose in the Hilfiger watch incident, I learned to accept and respect their ways of seeing the world. Their solutions, if not transformative, were sincere, pragmatic and very human.

McWilliam (1997) offers a post-critical perspective that addresses the complexities of our post-modern realities. By post-critical she means "a text that refuses the final vocabulary of ideological critique while insisting on the importance of the struggle against real material conditions of oppression and marginalization" (p. 221). A post-critical attitude, then, abandons the meta-narrative of critical theory while making the struggle personal and intimate. This analysis was echoed in the literature on post-Marxism, which has given up the "canons of scientific materialism [and] the primacy of objective historical forces" (Boggs, 1986, p. 16), and has abandoned the traditional antagonist/protagonist dichotomy of class warfare, as there is no longer a distinct and unified working class (in post-modern discourse there is no longer even a subject for emancipation) in favour of a politics that is more pluralistic (Laclau, 1994). It accepts the "reality of multiple and overlapping forms of domination" (Boggs, 1986, p. 16). This multiplicity has evolved to address social, cultural and psychological aspects of society through a number of local movements centred on specific issues such as minority rights, the role of women or the environment. The new post-Marxist politics has evolved into a course of action not so different from that of my students in *"Blood Is Thicker Than Principles."* I am intrigued to further explore the notion of a post-critical pedagogy. What would a post-critical pedagogy look like in action? How can drama/popular theatre be used as a post-critical approach to pedagogy?

Youth Identity

One of the unexpected places that this study took me was into an exploration of the dark side of youth identity. I detected a troubling attitude amongst some of the participants (as in *"A Matter Of Perspective"* where some students said they felt powerless to affect any positive change for the future) that I had seen before in working with youth. I described this attitude as defeatist or nihilistic. I felt a need to understand youth, including this attitude, if I was going to teach them effectively. My study of post-modernism revealed an attitude similar to that of my students (Giroux, 1991; Kearney, 1988; Leitch, 1996; Snyder, 1988). I searched for some bases for my students' attitude and found a bleak image of life for Gen X, youth growing up in today's society, in the literature and pop-culture (Araki, 1992, 1995, 1997; Coupland, 1991; Gascoigne & Kerr, 1996; Giroux, 1994; Kellner, 1995). Pushing this notion further, however, I began to wonder if the nihilistic attitude displayed by some youth was not just an appropriation of the image of youth presented by adults and the media (Giroux, 1994; jagodzinski, 1997); youth were living up to society's worst fears of them.

My observations of the young people I worked with uncovered further considerations. I noted an outlook in several of the students' responses, including those depicted in *"Media Blitz," "Blood Is Thicker Than Principles,"* and *"Did Somebody Say McDonalds?"* that was perhaps more pragmatic than defeatist. In these students' responses to the notion of media manipulation ("I think the media is only manipulative when people let themselves be manipulated. If you have low self-esteem, you're going to be manipulated into buying stuff." "I think the media is just as bad as the rest of the world for manipulation." "The media is manipulating and corrupting our society, but who really cares? People who have never been exposed to media still are manipulated and corrupted, so I'm thinking things could be worse." "Sure ads are deceitful, but they're not packed full of profanity or malicious violence or crack and prostitution. They have beautiful people and catchy words and little white lies."), in the course of action the group decided on in Baby Girl's situation: "Wear the logo, not the attitude," and in the group's contradictory response in *"Did Somebody Say McDonald's?"* (knowing the quality of the food is poor but enjoying it anyway), I found a sense of acceptance of a world that was ambiguous and less than perfect. In Buckingham (1993), Miller (1999) and McWilliam (1997) I found support for the notion that youth have found a way to contend with the world into which they were born, and are perhaps even more comfortable with it than adults are. Ritzer (1993) too suggests that young people's attitudes represent "a viable position, and one that is especially likely to be adopted by those reared since the advent of the McDonaldized world. This is the world they know . . ." (p. 160). The questions then become: How do adults come to terms with this world? What is our role as teachers in helping students thrive in this world? Is there still a place for a transformative pedagogy?

I believe that my investigation into youth identity, though it has left me with more questions than answers, has been informative. My future work with youth would benefit from further research around this notion, including a review of the prospective literature on Generation Y to learn more about how my students may be similar or different than Gen X. I will continue to address these questions: What does it mean to be a young person in our society today? What are the defining characteristics of the generation of youth in our schools? What implications does this youth identity have for education? Though ultimately these questions may not have answers, I believe it is important to continually address them within the contexts in which we live and teach.

Youth & Media

My students' attitude, which I learned to think of as a pragmatic acceptance of the way of the world, came through in the communication of their understandings of advertising. Their response to the notion of media manipulation in *"Media Blitz"*(as noted above), their consideration of the effects of advertising on the lives of youth in *"Not Me,"* and the media messages they created: "Whose the perfect girl?" "Wear the logo, not the attitude," "Image is nothing. Obey your thirst," "Did somebody say McArteries?" "Don't Drink and Drive," were expressions of their real-life experiences with advertising or advertised products. They depicted an awareness of how the advertising industry operates, but they were unwilling to be critical of it – with the exception of James's change of attitude towards his female friend in *"The Perfect Girl."* While the students understood that the media/advertising was manipulative, many found a rationalization for it. While they admitted that advertising affected teenage girls' body image they did not admit that it also influenced their decisions to smoke, insisting that the two cases were different. While they made a connection between the product and Hilfiger's racist attitude, they were willing to live with it in face of what they considered the more important personal issue, sibling loyalty. While they knew that McDonald's advertisements were deceptive, and the food unhealthy, they still craved McDonald's hamburgers and fries.

In my attempt to understand my students' responses, Buckingham's (1993) notion of "reading" the media suggested an empowering perspective on how the media and young consumers interact. Buckingham suggests that young people are not passive recipients, but perhaps the most sophisticated readers of media in our society as they have been exposed to it since birth. I came to see that my students' readings of advertising messages were indeed sophisticated. I learned that their readings were not straightforward but dependent on the issue (teenage girls' body image or smoking), the context (Hilfiger's racism or loyalty to one's sibling), and the individual (James's mind-awakening experience in *"The Perfect Girl"*). The stories they told and the scenes they created were expressions of these readings.

The suggestion that individuals read the media to draw out its "utopian residue" (Bloch in Kellner, 1995), expression of their ideals, needs and desires, shed further light on my students' understandings. Once I searched students' responses for expressions of their "utopian residue," I found it everywhere. I found expressions of my students' ideals, needs and desires in James's story of the perfect girl, in Baby Girl's anti-racism and in her relationship with her sister, in the young women's expression of the importance of staying in school, in Jeremy and Roach's craving for McDonald's, even in Roach's comment that advertisements "have beautiful people and catchy words and little white lies." Once I saw this, I became much more willing to accept students' readings as legitimate, without necessarily becoming compliant with them. I opened a space for dialogue between multiple perspectives or readings of media texts, which allowed us all to express our readings and also encouraged us to critically examine/question our readings. My enriched perception of or sensitivity to students' understandings and an acceptance of their knowledge will carry over into all my future work with youth.

Through this study, I found new meaning in the relationship between media and youth. I also found new understanding in the way I read advertising. I have recently begun to search the media, especially advertising and TV programs, for expressions of my "utopian residue." I have begun to use the media as a tool for self-analysis, the exploration of my own ideals, values and desires. What I have learned about myself has been revealing, and what I have learned about the use of the media, as an analytic tool is intriguing. Walkerdine (1986) describes research in which she uses "video replay" to make observations of a family as they watch *Rocky II.* I would like to further explore the potential of using "video replay" as a research methodology in my work with youth, possibly around the notion of youth identity.

A Pedagogy of Desire

As the critical pedagogy did not meet the needs of my students, I searched for a pedagogical stance that might. In my search, the literature encouraging a post-modern perspective towards education, including a post-critical outlook, as well as literature on post-Marxism, media studies and even Boal's (1995) *"Rainbow of Desire"* came together in what I began to understand as a pedagogy of desire. In Buckingham's (1993) call for instruction in media studies that is both "radical," in that critically analyses the media and "progressive," in that it validates students' culture; and in the notion that individuals read media to draw out its "utopian residue" (Bloch in Kellner, 1995) I found a path towards a more multiperspectival approach to media studies that could be applied to pedagogy in general.

In acknowledging the necessity of finding new ways to meet students' needs, post-modern theorist advocate education that allows for multiple perspectives and addresses students' needs on an individual basis. Giroux (1996) argues that youth today "find themselves being educated and regulated within institutions that have little relevance for their lives" (p. 13). He feels that schooling has been "vocationalized," and that mainstream educators' "modernist" values of reason and uniformity are not relevant to our post-modern youth. Despite youths' changing reality, "strongly tied to the technology of print, located within a largely Eurocentric curriculum, and often resistant to analyzing how racial, class and gender differences intersect in shaping that curriculum, schooling appears to many youth to be as irrelevant as it is boring" (p. 13). Giroux (1994) puts forward a post-modern pedagogy in which "indeterminacy rather than order should become the guiding principle . . . multiple views, possibilities and differences are opened up as part of an attempt to read the future contingently rather than from the perspective of a master narrative," (p. 354) and which needs to allow students to "analyse the construction of their own subjectivities" (p. 363). Greenberg (in Gascoigne & Kerr, 1996) suggests that education for post-modern youth should attempt to remove "enslaving" factors such as alienation, hostility, anger, loneliness and low self-esteem by helping students to understand their motivations and clarify their values, so that they are free to make decisions based upon their needs, interests.

McWilliam (1997) and Finke (1997), both post-critical/feminist theorists take the post-modern approach to pedagogy one step further by bringing in a psychoanalytic element. McWilliam believes that, "identity formation is the social production of a desiring body that matters" (p. 224). To address their needs, then, we need a pedagogy that can intervene at the level of this desire, or in psychoanalytic terms, at the level of the psychic imaginary. McWilliam's notion of desire caught my attention. Was this the same desire, the "utopian residue," that I searched for in my students' readings of advertising, in the stories they told and the scenes they created? The need to discover, acknowledge and respond to young peoples' "desiring identities," seemed vital, but what did this mean in practical terms?

Finke (1997) suggests that in light of Lacanian psychoanalysis, which views the unconscious as a "function of discourse" (Schleifer in Finke, 1997), the unconscious has a place in education. Finke believes that pedagogy must be characterized "by some form of intervention in the 'unconscious,' by a dynamic interchange between the unconscious of both teacher and learner" (p.125). j.

jagodzinski (personal communication, November 24, 1999) feels that such an intervention would "mean an intervention at the level of the 'signifier' of a 'particular' student . . . so that an ethics/politics of the drive and desire are identified" - it would "begin to decentre the current established capitalist, patriarchal, white, ecological destructive imaginary, as well as the way s/he 'enjoys' the drives and desires, through the signifiers." This kind of teaching would engage the unconscious - tap into what Felman (in Finke, 1997) calls the subject's "unmeant knowledge," that is present in the unconscious but as yet unrecognized, towards unveiling to an individual his/her ethical/political stance in relation to her/his desires. In this way teaching can be further "implicated in the very formation of the unconscious itself" (Finke, 1997, p. 126). Finke wants to explore radical pedagogical practices that do not mystify individuals' psychic investments in the name of egalitarian ideals.

Post-modern theorists seem to agree on the need for a pluralistic approach to pedagogy that addresses how the public and private realms of knowing intersect. Though I haven't fully come to terms with what a post-modern pedagogy/pedagogy of desire might be like, I have a sense that the arts are a way in. j. jagodzinski (personal communication November 24, 1999) agrees that "the visual/dramatic/musical – in short the synaesthetic performative arts, which get at the Imaginary and the aesthetic (body Real) through the signifier are a way at this [an intervention in the unconscious] provided that the student(s) work through their own sublimated forms so that they take ownership of their own desires and drives – cancerous/abject/as well as positive – to struggle with their own ignorance."

Drama is a way of moving beyond the conscious, rational exchange of information that dominates traditional pedagogy, to an embodied way of knowing and being (Norris, 1995), to an intervention in the unconscious. I believe that drama/popular theatre can address issues that post-modern theorists raise in their search for a more appropriate pedagogy. Drama/Popular theatre can be a forum for drawing out issues, opening up discourse and raising questions that are relevant on a social/political as well as a personal/psychic level, as was the case with James's story of the perfect girl. The drama/storytelling drew out James's experience, some of which had been "unconscious" until then. His understanding had both social (the effect of advertising on our values) and personal (James's relationship with the girl) significance. Also in Baby Girl's situation, the popular theatre addressed Baby Girl's relationship with her sister as well as the larger question of how we resolve conflicts between our abstract ideals/values and our personal loyalties. The drama/popular theatre work that I did with these students, if not by design, then as a by-product (Salecl, 1994), left room for them to find solutions or responses that were meaningful and realistic to them. Many of the scenes students created searched out the "utopian residue" that allowed them to come to terms with some aspect of the role advertising played in their lives. I believe we did go some distance in exploring the students' ways of seeing the world, their values, taken-for-granted beliefs, the construction of their subjectivities, their desiring identities.

Through the drama process I gained insight into the worlds of my students. I caught glimpses of their desires. Through the experience of working with students in this study, my desires too were revealed. Through the incident described in *"On Borrowed Time,"* (Jeremy's act of returning my videotape) my desire, my hope for young people in today's society was nurtured.

Finally, now that the experience is here painstakingly inscribed, I am inspired by the significance I have found in it. I hope that this study was as meaningful a learning experience for my students and my readers as it was for me. Through this study I learned to embrace the notion of curriculum as being alive. I discovered approaches to teaching that address the needs of "at-risk" youth. I practiced using drama as a learning medium to teach other curricula, and searched for ways to use popular theatre that were appropriate to this post-modern/Western context. I explored drama as an arts-based method of collecting, analyzing and disseminating research data. I wrote scripted scenes that exemplify an alternative form of data representation. I investigated youth identity, and gained insight into the relationship between youth and media. I questioned critical theory and recognized the need for a post-critical pedagogy appropriate to today's youth, one that addresses all our desires as individuals and social beings. I will now use this new understanding to address all my future teaching and research endeavours.

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Appendix 1

Letter of Introduction

February 1, 1999

Dear Student:

Hello. My name is Diane Conrad. I am a drama teacher and a master's student at the University of Alberta. I am studying drama education. As part of my master's program I am doing a study. I invite you to be a part of this study.

I am interested in using drama as a learning tool. In this study I hope to work with a group of students to explore aspects of media advertising. We will learn about aspects of media as well as examining the kinds of messages that media advertising presents. Together, the group will look at examples of ads, discuss and share our experiences, deconstruct media messages and create media messages of our own, using drama techniques. You will work towards earning credits in CTS. We will fulfill the requirements for modules in the Communication Technology strand: Media and You, and Presentation and Communication 1.

You will be asked to participate in journal writing to reflect on the learning experience. You will be photographing and videotaping some of the work as part of the CTS requirements and to help in my research.

As I will be using data from this study as part of my master's thesis, I was required to do an ethics review. I need to let you know what the study will involve. I need to inform you that you have the right to ask me to exclude any information concerning you from my research at any time throughout the study. You have the right to withdraw from the research aspect of the study at any time without any penalty to you. In my research I will protect your anonymity by changing your name. You will be asked to choose a code name for this purpose. The journals will not be shown to anyone, in their entirety, without your permission. The photographs and videotapes will be used as part of the CTS modules. They will not be shown, in their entirety, to anyone other than your fellow students and your teachers, and perhaps my professor at the university. I will be using the data I collect including excerpts of our discussions, the stories you share, the scenes you create, your media messages, the journals, videotapes and some photographs in my master's thesis and for other purposes.

Since this is a collaborative project I will, at times, be asking you to help make decisions about the ongoing work. You will be asked to contribute your ideas, experiences and skills to the process. I look forward to working with you.

Yours sincerely,
Diane Conrad

Appendix 2

Consent Form

I agree to participate in the study outlined in Diane Conrad's letter dated February 1, 1999. I understand and agree to the following:

a) I may withdraw from the research aspect of the study at any time without any penalty to me.

b) I may ask that some or all of the information concerning me be excluded from the research at any time throughout the study.

c) In the research, my name will be changed.

d) Neither the journals, nor the videotapes or photographs will be shown to anyone, in their entirety, except to my fellow students and teachers as part of the CTS modules and perhaps to Diane Conrad's professor, without my permission being granted.

e) Any research data collected will be used as outlined in the letter. Some photographs or excerpts from the journals and videotapes may be included in Diane Conrad's master's thesis or for other purposes.

signature of participant	date
signature of parent or guardian	date